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DECEMBER 1945

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"NAIYYA"

Starring

MAZHARKHAN, MUNNAWAR SULTANA

ANWAR, ASHRAFKHAN, BALAKRAM

Directed by ASLAM NOORI

Produced & Supervised by MAZHAR KHAN

The People Who Scandalized Her - Came To Beg For Her Forgiveness!

EASTERN PICTURES' SOCIAL HIT

—A SOUL-STIRRING SAGA OF A WOMAN'S LONE BATTLE OF LIFE!

ZEENAT

PRODUCERS:
SHIRAZ ALI HAKIM
RAMZANALI F. LAKHANI

DIRECTED BY:
SHAUKAT HUSSAIN

STORY & DIALOGUES:
VAZAHAT MIRZA

STARRING:

NOOR JEHAN

YAKUB ★ DIXIT ★ BIBBO ★ KARAN
DIWAN ★ NASEEM (Jr.) ★ SHANTA
RIN ★ MAJID ★ ZILLOO ★ SALIM
REZA ★ HIMALAYWALA ★ AGHA &

SHAH NAWAZ

MUSIC: **MIR SAHEB**, SCENARIO: **MONY-UD-DIN KHADIM**, CAMERA: **P. ESSAC**
SOUND: **S. C. PATIL**, ART: **SYED IMAM**, PRODUCED AT: **SHREE SOUND STUDIOS**

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"HUM EK HAIN"
AN ALL STAR CAST

★

RAMNIK PRODUCTIONS'
"TARAMATI"
Starring:
SHOBHANA SAMARTH, VASANT THENGDI,
KANAIYALAL, NAYAMPALLY.
Direction: **RAJA NENE.**

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"VILLAGE GIRL"
Starring:
NURJEHAN, DURGA KHOTE, NARGIS.
Direction: **K. AMARNATH**

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RAGINI, ULLHAS, YAKUB.
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SMRITI, NAJAM, PRAN.
Direction: **SHANKAR MEHTA**

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RAGINI, ULLHAS
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Direction:
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MINERVA MOVIETONES'
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MEHTAB, WASTI, H. PRAKASH,
HAMIDA BANU.
Direction:
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GOPE ★ AGHA ★ E. BILLIMORIA ★ RAJKUMARI

Direction : **A. H. ESSA**

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Direction : **SOHRAB MODI**

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MAHESHWARI PICTURES'

"RAGNI"

SMRITI ★ NAJAM ★ PRAN ★ ARUNA ★ GYANI

Direction : **SHANKER MEHTA**

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EMPIRE PICTURES'

"KHELADI"

GOPE ★ AGHA ★ E. BILLIMORIA ★ RAJKUMARI

Direction : **A. H. ESSA.**

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Directed by : **KUMAR SEN SAMARTH**

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55, SIR PHIROZESHAH MEHTA ROAD, FORT, BOMBAY
Telephone: 26752
Editor: BABURAO PATEL

Vol. XI. | DECEMBER 1945 | No. 12.

ADVERTISEMENT RATES:

The advertisement rates are as follows:

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Full Page Inside	Rs. 400
Half Page Inside	Rs. 210
¼ Page inside	Rs. 120
¼ Page inside	Rs. 150
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Vagaries Of The Censors

The Bombay Board of Film Censors has never been a popular institution, either with the producers or with the people. For years, it has exercised its censoring authority with strange bureaucratic methods, not unmixed with die-hard political views.

Our Censors do not bother about the contents of our motion pictures, if they see a criminal being glorified or crime being propagated or for that matter any anti-social aspect found in our entertainment. They will of course cut out a nude man or a woman, if they found one in the films and shout about having saved India from moral degeneration.

But when it comes to showing the revered face of Mahatma Gandhi or of any other national leader of importance, they run up with their scissors and cut out the film with an unholy hurry. Many a film in the past has been given this arbitrary treatment and film producers have not been allowed to show even the framed photographs of our national leaders. Political censorship is a disgusting affair in all the countries of the world and more so in an imperialism-ridden land like India.

It's a strange phenomenon which we find in this country to see the Government-sponsored Indian News Parade claiming to give all the news to the Indian people while the Censors black-out the Nation's beloved leaders who make the most news in the country.

Is the Government under the impression that the Indian people are interested in the imperialistic pageantry of the British or in the daily doings of the Government's I. C. S. stooges? People want news made by people's leaders and not a chronicle of official acts forged by civilian toadies.

These remarks have become necessary because of the recent interference by the Censors in the film of the recent session of the All-India Congress Committee held in Bombay.

We are informed that from the film produced by Nanak Motwane, certain portions of the speeches of the Congress leaders have been cut out by the Censors without giving any reason.

In practical working, this is an amusing procedure which does not speak much for the intelligence of the bureaucratic officials. While every word uttered in any nook and corner of India by our public leaders is printed in all the newspapers of the country in numerous languages and echoed and re-echoed from one end of India to the other and from hour to hour, where is the particular advantage obtained by the bureaucratic machine, in deleting from the film some passages which agonize the ears of the Government officials ?

Film producers in India are not strangers to the vagaries of the Censors, seeing that they have been compelled

Para will be seen once again in "Rakhwalla" a social story of Protima Das Gupta.

Inserted by Golden Tobacco Co., Bombay 24.

Munnawar Sultana provides sex appeal in "Naiyya" a social story of Mazhar Khan.

to cut out for years all patriotic aspects from their productions. Many a patriotic song has been summarily thrown out and for years our producers have not been allowed to cite Jawaharlal Nehru even as an example to the youth of the country.

But now with the war of freedom over and the British promise of Indian freedom in the offing, (no one, however, accepts this British bluff seriously) and with the nation's vote on the election anvil, we expect a little more intelligence and foresight from the Government officials, especially in the censoring of films with topical news value.

If the speeches of our national leaders are cut and mutilated to suit the whims of the Censors, there is no sense in the Government maintaining the Indian News Parade, apparently for giving the latest and the best news to the people .

It is high time that the bureaucratic officials realise that Indians want news only of their own leaders and people. And only their own leaders make the latest and the best news.

What Are They Doing ?

Right in the wake of the disastrous fires which broke out in the film godowns of Paramount Films of India in Bombay and of Moti Mahal Theatres in Lahore, taking a toll of 31 human lives, comes the news of still another fire which broke out in the film godowns of the Aurora Film Corporation of Calcutta during the month of October.

Though, fortunately, no loss of life was reported in the fire at Calcutta, it was described by the newspapers as one of the biggest fires in recent memory causing considerable damage to property and films.

The disastrous fire in Bombay, inspite of its tragic toll of 19 human lives, does not seem to have goaded the Municipal authorities into taking any drastic action. Not even an inquiry committee, to inquire into the causes of such fires, has been appointed. All that the Municipal authorities seem to have done is serving the film storers with a notice asking them for particulars of their stocks. For a fortnight or so after the fire, Municipal inspectors seem to have run about nosing around the film godowns and then suddenly dropped the scent after the usual understanding with the film storers. Nothing is heard nowadays of any official inquiries in the matter and we have failed to get any authoritative information from the Municipal authorities. All that the idiotic half-starved Municipal staff seems to stammer out is "we don't know anything."

May we know who knows anything about this ? It seems that the Municipal Commissioner has failed to whip up his subordinates in the Licensing Department in this vital matter.

It is the duty of the Commissioner to get this matter thoroughly investigated and find out ways and means of avoiding such unfortunate accidents in future. Is he doing it ?

Little can be expected from the members of the Corporation. Most of our city fathers are themselves orphans of the present day political storm. They have hardly any peace of mind with hot politics in the air.

The members of the Congress Party, inspite of Mr. S. K. Patil's assurance to us, do not seem to have taken official notice of the tragedy. It is unfortunate that not even a single Gandhi cap was caught in the fire, otherwise for that lonely cap the dead ones would have got a better deal. Like vultures over a dead body, the Congress Members muster strong when they have to remove a black-cap dean of some college or hospital and put a white-cap one in his place. But for some strange reason they don't seem to have taken notice of the white shrouds that covered the charred flesh of nineteen human bodies.

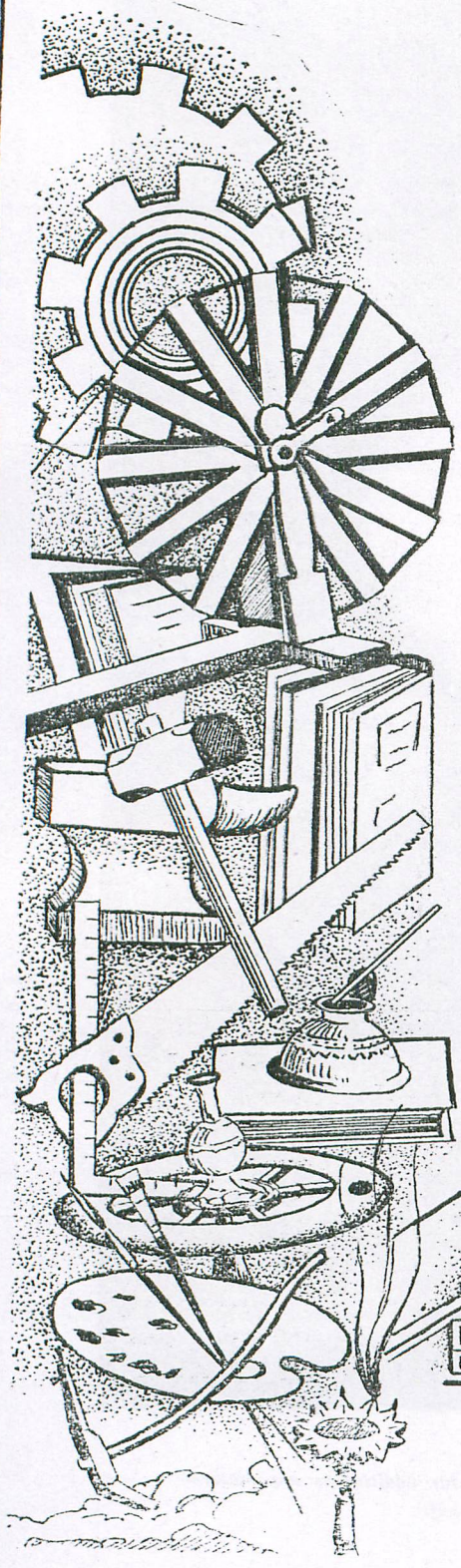
This unfortunate tragedy is a good example of our Congressmen's sense of responsibility. The usually dynamic S. K. Patil, the leader of the Congress Party in the Corporation who brings the skies down to hound out the Communists, turns nights into days to organise the A.I.C.C. session in Bombay, seems to have found no time to worry about a tragedy which took 19 human lives within a few minutes. As the leader of the largest party in the Municipal Corporation, it was his sacred duty to move in this matter and insist on appointing a committee to inquire into the causes of the fire and to take adequate steps to avoid such fires in the future.

May we know why all the Corporators, white-capped or otherwise, have been paralysed ?

Romance & Music Ride the Screen together
G.A Thakur
presents
"REHANA"
ریحانہ
Starring
MANORAMA
SALIM, PRAN, ROOFI, RAMESH
and
MAJNU
Directed by HARBANS
Art Direction S.H. SHAH
Produced by G.A. THAKUR
A GIRDHAR BAHAR production

KHURSHID—

The girl who has never given a bad performance, Khurshid is a popular addition to any picture. Here she is in "Moorti", a social picture of Ranjit.



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"JAIDAD"

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Adaptation : PANDIT SHIVKUMAR
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Now under production with the most appropriate cast ever selected for a movie - - - -

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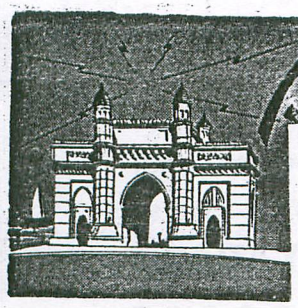

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but they carry weight because they are written by a man who knows his job.

A MUNICIPAL THEATRE

With the world becoming more and more progressive-minded every day and our school and college students acquiring current progressive cults, our different stage arts seem to be going through a much-desired renaissance these days.

Not a week passes without some stage-play or dance somewhere in the city under the auspices of some theatre group or other, usually constituted of young and educated enthusiasts who wish to revive the different ancient arts of India in one form or other.

All these enthusiasts are, however, balked in their efforts by a woeful shortage of theatres in our city. With not only every obvious theatre but every cattle stable turned into a picture house, there is hardly any theatre left in the town for stage plays or any cultural shows.

Most of these enthusiasts have to satisfy themselves by turning a few public halls we have in the city into pseudo-theatres after paying prohibitive rentals. Once in a while someone influential enough, like Prithviraj Kapoor, manages to secure a theatre but then he has to give morning shows at odd hours and odd days after paying the theatre man through his nose .

To take a glaring example : Prithvi Kapoor is these days not only putting up good stage shows but also presenting useful social themes. It is a well-known trade secret that Prithvi earns big money by doing screen work and then proceeds to spend it on his hobby of producing stage plays. Prithvi is today a well-known stage producer with empty pockets. And the large part of his pocket is picked by the theatre-man who hires out his stage at impossible rates. Add to this inevitable extravagance, Prithvi's own stupid but good-hearted generosity in throwing away his premieres and holiday-shows for some charitable cause or other and it is not difficult to imagine that Prithvi has not only ruined himself but also his wife and children who had all along expected him to leave behind something for them.

The others in the field are not as altruistic as Prithvi Kapoor but nevertheless they render some cultural service to the country by presenting suitable stage-plays and dances which not only entertain but also contribute towards the general renaissance of our ancient arts.

All these people seem to work under impossible conditions. It is a marvel how they keep on giving some show or other in any pig-sty available under such circumstances. The way things are moving, it seems that motion pictures will be the only ultimate entertainment for all. Imagine the dark prospect our masses have in store with nothing else but the usually rotten Indian pictures to see. All the new theatres which have been scheduled for the post-war period will be so many cinema halls. Not a single one is being planned for stage shows. That is rather strange in a country where thirty years back there were no motion pictures but only stage plays for entertainment.

Here is a case for the Municipal authorities to attend to. Almost all the principal towns in Europe have their own municipal theatres where local institutions and visiting companies give their stage shows. The municipal theatre in Venice presents two different shows of different companies all nights of the week and the theatre shows huge profits at the end of every year.

Can't the Bombay Municipality plan something on these lines ? It is high time that the first city in India had its own municipal theatre if not to encourage local talent at least to provide a common meeting ground for the East and the West.

What is wrong with our city fathers ? Have they no imagination ? Are they all nincompoops ? Some of them should start shouting till the Municipal Theatre becomes a fact.

EDUCATION ON WHEELS ?

Information and Broadcasting Secretary Prem Nath Thapar has been in America for some time now, on behalf

Shanta and Mumtaz Shanti share a secret in "Chand Chakori," a Ranjit picture.

When Producer LAKHMIDAS ANAND promises a great motion picture he keeps his promise !

The man who was associated with great screen classics like:
"MAYA" & "VIDYAPATI"
knows exactly how G R E A T motion pictures are made —

The year's greatest devotional romance raising human emotions to a spiritual altar

KRISHNA-LEELA

Starring the inimitable **KANAN** with her divine melodies - set to tune by the incomparable **KAMALDAS GUPTA** within the artistic framework of **CHARU ROY** and under the unique direction of

DEBAKI BOSE

Producer LAKHMIDAS ANAND promises a picture that will set a million hearts trembling with emotion.

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SWASTIK HOUSE - LAMINGTON ROAD
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POPULAR FILMS LTD.
—— BHUSAWAL ——

of the Government of India, trying to break the bottleneck which had delayed the shipments of film projection equipment ordered by the Government to educate India's millions.

Remembering the two-hundred-year-old imperialistic exploitation of the country, one has to strain one's credulity to accept the lofty scheme of the Government to carry mobile cinemas to India's 7,00,000 villages to educate the masses. However, it is not wise to look a gift horse in the mouth and more so for a people who can neither help nor protest but only endure.

Just at present the Government plan is to put on the road almost immediately 224 mobile cinema units—one for each civil district in India. In the next three years the number will be gradually increased to 1000 mobile vans.

We are told that these mobile units will regularly carry to the village gates visual education and the latest information on subjects like farming, soil preservation, co-operative societies, forest conservation, public health and prevention of epidemic diseases. Altogether the plan sounds like a patriotic scheme of a free government and at this stage it is difficult to discover the exact catch in the game.

The Government doesn't tell us from where it is going to get the material for all this visual education. Thousands of short and long features will be required to keep even 224 mobile units constantly moving. The Information Films of India is producing some apologetic stuff in the instructional line but its output being very scanty is hardly sufficient to meet even a tenth of this new demand.

Do we find the lid slightly open when we read that Secretary Prem Nath Thapar has been negotiating with Walt Disney with a view to screen American cartoons and documentaries in India with commentaries in Hindustani and other regional languages? If this procedure is adopted as a plan of supply, aren't we likely to be flooded with all and sundry films from Great Britain, America and other countries? Seeing that our film industry is hardly interested in this new market, it looks as if all the profits of this huge scheme are ear-marked for foreign export.

This is not difficult to believe seeing that the Government-owned Bureau of Public Information in New Delhi has been recently pushing British films in the Indian market.

Well, who is to do something about all this future education on wheels?

WARNING TO OUR PRODUCERS.

Whatever good-will bluffs "expert" K. S. Hirlekar has been doling out in America, the Yankee film people seem to be in a different mood altogether in so far as the competitive product from other countries is concerned.

We have already written about the "special treatment" given by the Hayes Office to "Henry V". News now comes that "Fanny By Gaslight" has also incurred the displeasure of the Hayes Office on moral grounds.

In this film, objection was taken to a scene showing Phyllis Calvert and Stewart Granger going on a trip to Paris. The Hayes Office insists that "they should be shown to be chaperoned."

SHIVRAJ PRODUCTIONS

NOW READY FOR RELEASE:

DHOKE BAJ

STARRING:

BABURAO PAHELWAN
CHANDRIKA
AGHA JAN
PESI PATEL
PUTLI BAI
SUDHA DEVI
CHANDRAKALA
HABIB

UNDER PRODUCTION:

DILAWAR

A SOCIAL COMEDY

STARRING:

?

Produced & Directed
BY
R. SHIVRAJ

For Rights Apply:—SHIVRAJ PRODUCTIONS
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It's The Musical of Musicals !

Pancholi
DOES IT AGAIN !

IT'S THE HAVEN OF
MIRTH AND MELODY

"Kaise Kahun ?"

STARRING:

- ☆ RAGINI
- ☆ NAJMAL
- ☆ AKHTAR
- ☆ JAGIRDAR
- ☆ AJMAL
- ☆ DURGA MOTA

Entertainment at its Best Dalsukh Pancholi Production

Director: MOTI B. GIDVANI

Music: PANDIT AMARNATH

★

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M/S. BHARAT PICTURES LTD.,

BOMBAY ☆ AKOLA ☆ LAHORE ☆ DELHI.

Snapped together on the polling day Sushila Rani and Baburao Patel vote for Freedom (Congress) on the 26th November. They don't seem worried about the Mahasabha stooge, canvassing alongside.

A scene between the two stars in an hotel bedroom before they leave for Paris is required to be deleted altogether.

A "bawdy house" must, for the Yankee audiences, be clearly established as a gambling house.

Since the film reflects these particular aspects of Victorian life in England, these cuts will knock the theme out of this story completely.

The British film people have become suspicious of the good intentions of the Hayes Office, remembering some of the Yankee films the Britishers permit to be shown.

The cuts in "Fanny By Gaslight" are ridiculous when you remember that the Hayes Office took no objection on moral grounds to "The Miracle of Morgan's Creek", a Hollywood picture in which a girl gets drunk and cannot remember who is the father of her sextuplets.

This Anglo-American "co-operation" is something worth the attention of those Indian producers who are anxious to produce pictures for the American market, encouraged by the stupid talk of Hirlekar and others.

M. G. M. SOOTHER?

Friend A. Rowland-Jones, Managing Director of Metro-Goldwyn Mayer (India) Ltd., has sent us the news that Loew's Incorporated of America, who control the world distribution rights of all M. G. M. pictures have set up in New York a company called "M. G. M. International Films Corporation."

One of the objects of this company will be to acquire all films of unusual merit produced in all countries outside the United States with an idea to obtain for them greater markets and thereby to foster foreign trade. The principal ideological profession behind this scheme is a belief of the organisers of this new company that such exchanges will better international relations.

As found on paper no one in the world can condemn such a scheme which should promote better relations between the East and the West, if all the professions are put into actual practice.

Indian producers, however, would do well to insist on certain guaranteed releases in the key cities of America within a specific time before they agree to hand over the pictures to the new company, which is easily one of the most influential concerns in America.

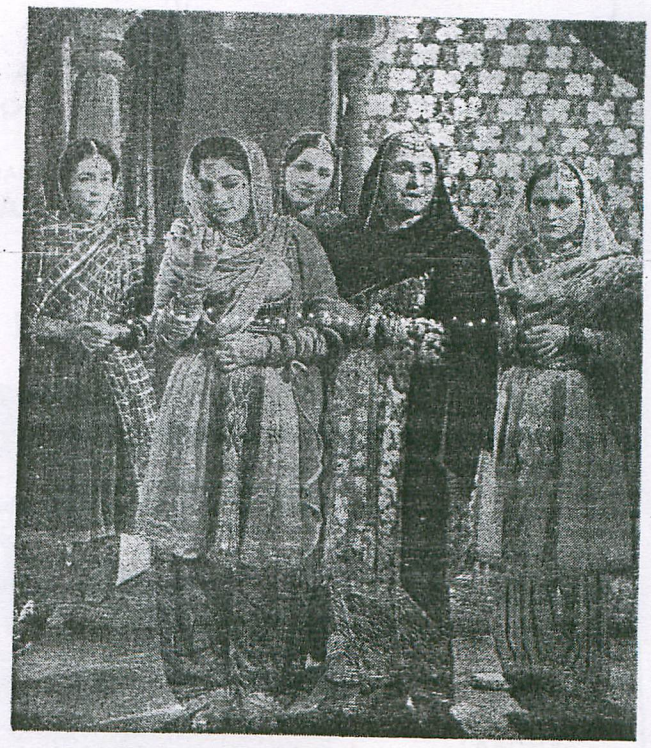
It is quite likely, as suspected in the case of the "Court Dancer", that to prevent independent Indian enterprise American film interests may purchase outright some ambitious Indian pictures and store them in their film godowns without even opening the tins on Broadway pavements.

That is another American way of stifling any possible competition. The Yankees can afford many expensive luxuries and this is one with profits in the long run.

ENTERTAINING OR HURTING ?

Editor Baburao Patel has received a letter from His Grace the Archbishop Bombay regarding the unfortunate advertisement of "Chhamia" which appeared in the "Bombay Sentinel" and about which we had commented in the October issue of "filmindia":

Writes His Grace: "I am writing to convey our very grateful thanks for the comments which appeared in the October issue of "filmindia" under the heading "Insulting the Christians". Our attention was drawn to the article and on the strength of that we took the matter up with the Indian Motion Picture Producers' Association. They in



It is evidently a harem situation from "Bairam Khan" with Mehtab as the piece-de-resistance.

THIS CARAVAN OF

LOVERS

IS ON ITS WAY TO THE

DREAMLAND

of

BEAUTY & ROMANCE

in

GEETA NIZAMI *IN* *Vaswani Art Productions'*

SASSI-PUNNU

A BLAZING LOVE STORY

FROM THE LAND OF ADVENTURES AND INTRIGUES

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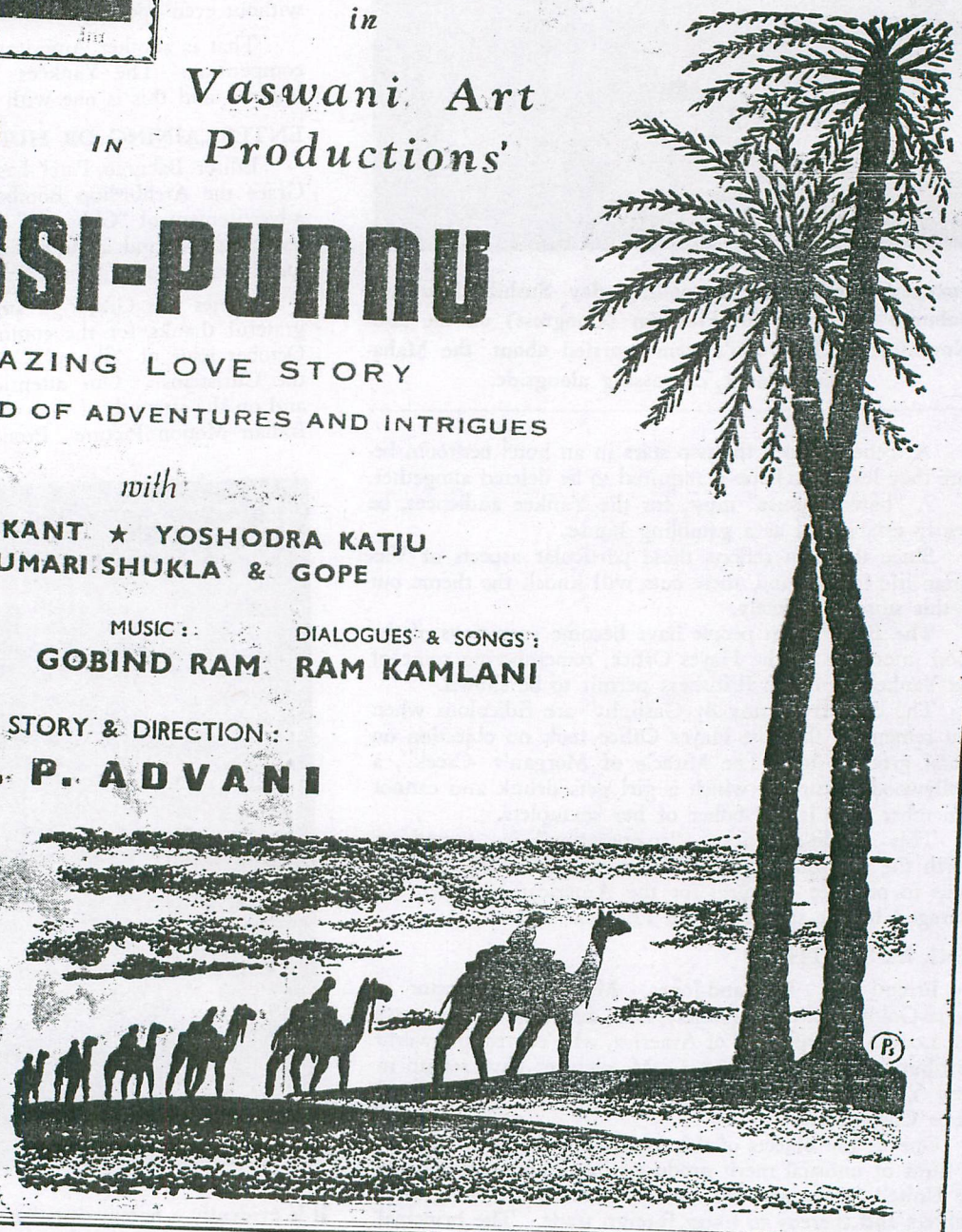
KRISHNAKANT ★ YOSHODRA KATJU
RAJKUMARI SHUKLA & GOPE

PRODUCTIONS:
I. C. KAPOOR

MUSIC:
GOBIND RAM

DIALOGUES & SONGS:
RAM KAMLANI

STORY & DIRECTION:
J. P. ADVANI



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VASWANI ART PRODUCTIONS

BOMBAY MUTUAL ANNEXE

GUNBOW STREET, FORT,

BOMBAY.

turn looked into the matter and we have since received an apology from Messrs. Famous Pictures Ltd."

We are glad to observe that the Famous Pictures Ltd., have realized their mistake and have apologised to our Christian community.

It will be proper for the Indian Motion Picture Producers' Association to issue general directions to all the producers not to plan their motion picture themes or publicity in such a manner as to hurt the religious sentiments of any community.

After all motion picture making is an industry of providing entertainment and producers can always earn more by pleasing the different people of our country than by hurting them.

YOU'LL HARDLY BELIEVE—

That Sohrab Modi has installed his "Ganpati" idol, rather too late, at the New West End for daily worship. It is stupid of people to identify Sohrab's "Ganpati" with Mehtab.

That with this new idol worship in vogue now, Shantaram will build Jayashree's idol at the Swastik; Atre will construct Vanmala's idol on the Bombay-Poona Bus Service; Abbas will print Snehaprabha's idol on the 'Last Page', and so on. Crowds will have to be invited for the 'immersion' ceremony of these "idols".

That Shantaram of Rajkamal and Jayashree is reported to have spent 20 lakhs of rupees, taken a year and a half, reshot the scenes three times and will need three months more—all over an unknown medico of Sholapur.

That Shantaram of Rajkamal and Jayashree has sworn to play the role of Dr. Kotnis so realistically that the real Mrs. Kotnis will be compelled to believe in the Theory of Transmigration of Souls.

That after Dewan Sharar's "Mandarin" in "Dr. Kotnis", opium-eaters of the town are expected to flock round him to buy "apheem" by tolas and smaller fractions. Dewan Sharar won't have stocks to sell as he will himself need all the quantity, when he starts counting the money Shantaram will pay him for his acting performance.

That 'Master' Winayak—husband of a wife and father of several children, 'master' nevertheless—tells Pandit Indra that in 'Talash', he will beat Shantaram hollow in direction and camera-craftsmanship and the little Master's "Big Master" will have to look out for his laurels. It is rather indiscreet of "Master" Winayak to talk like that about V. Shantaram of Rajkamal and Jayashree and to Pandit Indra of all people.

That Pandit Indra, the "Japan" of film songs, refuses to write songs for V. Shantaram of Rajkamal and Jayashree, saying that what this producer knows of film music is not worth knowing.

That nothing daunted, Shantaram of Rajkamal and Jayashree is reported to have taken down the sleepy mutterings of Jayashree and turned them into songs of "Dr. Kotnis". Now that Kotnis is dead, we don't mind what he sings.

That 'gentle' Jamsu and more gentle Hilla Wadia are reported to have challenged Shantaram by giving Vanmala a new personality in "Sharbati Ankhen". Even if people weep during the picture, Jamsu and Hilla will turn the tears into 'sharbat.'

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That with 'Huns', 'New Huns', 'New Huns Ltd.', 'Rajhuns' and all the other 'Huns' making new production companies, there is no 'bird' left for Baburao Pendharkar to produce, unless he goes back to the common duck. It is rather rough on Baburao Pendharkar, seeing that he had monopolized the royal swan so long.

That by producing "Lakharani", Vishram Bedekar proved what good use can be made of Monica Desai. It is a slap in Kidar Sharma's face, seeing the way he handled her in Ranjit pictures.

That Kidar Sharma wants Sardar Chandulal Shah to send "Mumtaz Mahal" to Hollywood as people in India can't understand the picture. Kidar's Hollywood friends would love to see "Mumtaz Mahal", at least to see the Taj Mahal which Shah Jehan built.

That H. M. V. Chaturbhuj Doshi is a bit sore with Sardar Chandulal for not permitting the silver jubilee to his "Bhartruhari" in Bombay, seeing that the communal riots had already given the picture, a free extension of eight weeks.

That Shanta Apte has invented a new singing mixture of music, with Western and Carnatic blends, and now "Panihari" will sound like the belle of Honolulu.

That Producer Kamla Bai Manglorekar is thinking of producing "Othello" as her next picture with herself as Desdemona and Atre as the Moor of Venice. An offer to Baburao Patel to play Iago is reported to have been refused, on grounds of heroine's old age.

That the strangest luck in the film industry is given to Baburao Pai of the Would-be Maternity Hospital. When he secures pictures produced by others, they run like the devil while his own 'Chands' and 'Ranis' refuse to take the start.

That seeing V. Shantaram of Rajkamal and Jayashree taking the story of the dead Dr. Kotnis, Baburao Pai took the living Kamla Kotnis to prove the argument in "Hum Ek Hain."

That you can't help people being shocked out of their wits to see Shobhana Samarth and her husband "Baldy" Samarth together in picture houses—and after so many years of married life. Times are progressing.

That film girls are getting fond of scientific massage these days to get rid of superfluous fat, over and inside the abdomen. Why not send them to Baburao Pai's new Maternity Hospital ?

That Ranjana is reported to be on hunger strike because Vijoo did not run "Vikramaditya" till the end of "Ram Rajya". She refuses to break her fast inspite of all Vijoo's soothers. Why not start shooting, "The Story Of Yashodhara"?

That times have changed seeing Chhotu Desai of Janak patronising Sardar Chandulal Shah by shooting his pictures at the Ranjit studios. That is some depending on our "Independents".

That 'Baldwin' Motilal was ragged to sing a song in Allahabad recently and the pity of it is that our glamour boy believed that the boys really wanted him to sing. Motilal doesn't yet know the legion of "filmindia" readers.

That after seeing Prithviraj's stage-hit "Deewar", our Bengali politician Sarat Chandra Bose is reported to have embraced Prithvi on the stage right in front of all. This Bengali Babu seems to be very fond of embracing, seeing that he had also embraced Sardar Vallabhbhai at the A. I. C. C. session. What would he have done if the producer of "Deewar" had been, say—Protima Das Gupta ?

STOP PRESS

BUYING FREEDOM

BOMBAY, 26th November.

The Indian film industry seems to be composed of strange people. Sardar Chandulal Shah invited some friends of the industry primarily to discuss the advisability of the Indian film industry establishing its own co-operative insurance company to cover film-fire risk because the foreign insurance companies had refused to underwrite Indian film-fire risk. During the discussion to establish an insurance company with the initial capital of 50 lakhs of rupees, some one in the crowd of friends suggested that if Sardar Chandulal applied a quarter of his influence to collect some funds for the Congress and the Indian National Army Fund, the country would be benefitted. Being the day of elections supporters to this suggestion were many.

Not a bit taken aback Sardar Chandulal probably decided in his mind to make every cup of tea on the table the most expensive item of the day, for every one present.

"Gentlemen, I open an unofficial Congress and I.N.A. Fund with my personal donation of Rs. 5,000," said the Sardar, "and I am waiting to put down your contributions."

Within five minutes Rs. 78,000/- were contributed. The only conscientious objector was Mr. Jamshed B. H. Wadia M.B.E. whose political convictions would not allow him to contribute to such a fund. Here is the list of people who contributed:

Sardar Chandulal Shah (Ranjit)	Rs. 5000/-
Kapurchand Brothers	Rs. 5000/-
Rajkamal Kalamandir	Rs. 5000/-
Prabhat Film Company	Rs. 5000/-
Prakash Pictures	Rs. 5000/-
Mohan Pictures	Rs. 5000/-
Jupiter Studios	Rs. 5000/-
Laxmi Productions	Rs. 3000/-
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B. A. Bharucha	Rs. 3000/-
Baburao Patel (filmindia)	Rs. 2000/-
Kishore Sahu	Rs. 2000/-
Amar Pictures	Rs. 2000/-
Shree Sound Studios	Rs. 2000/-
Harischandra Rao	Rs. 2000/-
Praja Pictures	Rs. 2000/-
Phani Muzumdar	Rs. 2000/-
Royal Film Circuit	Rs. 2000/-
Bharat Pictures	Rs. 2000/-
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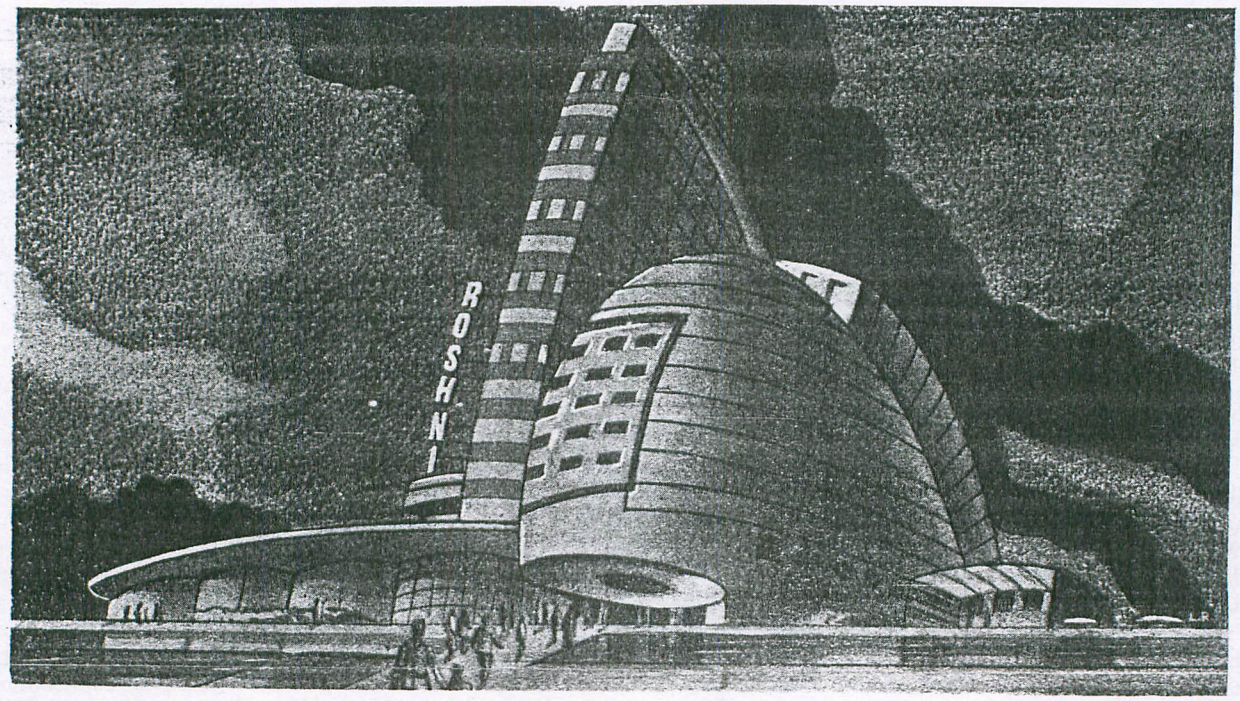
Profulla Pictures	Rs. 2000/-
Vishnu Cinetone	Rs. 2000/-
Indu A. Patel	Rs. 2000/-
Chandrarao Productions	Rs. 2000/-
Rai Bahadur Chuni Lall	Rs. 1000/-
	Rs. 78000/-

But the nation wants more money in its final fight for freedom and who can pay more than our film people? Though the Government has sucked them dry in taxes (the industry pays nearly 40% in taxation) our film people will always have the heart to pay for FREEDOM.



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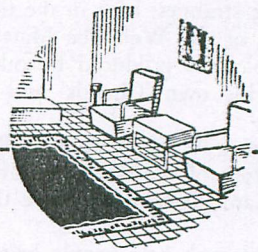

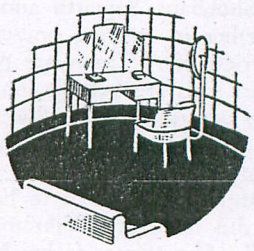

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Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offense is meant to anyone.)

J. S. GHAI (Bombay)

Is youth a plea to conceal a thousand lies or a thousand nights of sin ?

Youth is neither a plea nor a pretext. It is a glorious fact and as such enjoys many privileges which age grudgingly permits. Youth takes 'sin' out of nights and 'lies' out of stories with its natural impulse and enthusiasm. These words are added later on to all youthful acts by fossils whose bones creak with every movement.

HARIMOHAN GUPTA (Lucknow)

Is it sinful for a man to look at beauty only and avoid the ugly things of life ?

Beauty is a blessing and to look at it is to invite the blessing. The world is full of ugliness and that's why beauty is rare—How can anything beautiful be sinful ? There is enough ugliness within the man without his having to waste time looking out for ugly things outside. If there is anything beautiful within reach and sight, by all means see it and grab it if you can.

S. M. HUSSAIN (New Delhi)

Is it possible for a woman to reach the supreme height of loving twice in her life time ?

Love is a seasonal emotion. For men, it is both an excuse and a relaxation. For women, it is a temporary passion which gradually disappears with the approach of motherhood. When a woman loves a man in early youth she barters her soul for a few thrilling moments. Only for a few moments can she reach supreme ecstasy of love in the early days. But as man becomes a woman's habit, love becomes a cold sentiment. Only in the burning stage can the tremors of the heart be called love. No woman can love twice because her first skirmish with her heart would have given her a deep wound inside which memory always keeps fresh and prevents her second experience from reaching its height of ecstasy. A woman's second love is her mother-hood. If you are thinking of marrying a widow, accept her for her utility but don't expect from her emotional satisfaction. Love is a virgin's attribute.

HARIKESH MEHTA (Lahore)

If "filmindia" is a mirror for the film people to see their face, don't they despise the man who holds it to their face ?

That is just the rub. Forgetting their own ugly faces, they growl at the man who renders an obliging service. Well, you can't expect human beings to be grateful !

MISS INDU SETHI (Karachi)

My bookseller informs me that Baburao Patel is retiring from "filmindia". This is really tragic news for all of us. Promise me that you won't do anything so drastic.

I give you a solemn promise to postpone the tragedy till the 'Miss' before your name turns into a 'Mrs.'

KRISHNA PRAKASH SETHI (New Delhi)

What is a man to do when he discovers that he is in love with another man's wife ?

Find out whether the woman reciprocates. If she does and if life becomes intolerable for both, be vagabonds of love. If the man happens to become an obstacle, run a car over him. But remember this is not love, it is poaching and as such a crime.

Is it a sin to commit suicide ?

Not in India with the earth burdened with 400 millions. Suicide is only a greater accommodation.

They are at it again—Leela Desai and Shahu Modak in "Meghdoot" directed by Debki Bose.

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M. M. LAL (New Delhi)

If marriage is an "inferno" why do so many people go in for it ?

To salvage the souls of their ancestors. A thing is not necessarily right because millions do it. Millions all over the world drink alcohol inspite of doctors shouting against it. Marriage is as bad as alcoholism. It is a vice which human beings have inherited from their parents' bed of desires.

V. P. ANAND (Lucknow)

Persons having long noses are said to be eccentric—What is your idea about Vanmala and Ishwarlal ?

I guess they are not exceptions to your quotation. Ishwarlal earns ten thousand a month and smokes 'bidis' on the set which he gets at ten for a pice. Vanmala has her long nose buried in some six-penny thriller while on the set, perhaps to prove her educational complex.

ABDUL SATTAR BAIG (Tenali)

Why don't you introduce a puzzle in your "filmindia"?

You are a blind fellow. I am the main puzzle of "filmindia". Why not try to solve it ?

MISS DULARI BHATIA (Lahore)

If some Congress men and women take to the acting profession, what would be the effect on the film industry ?

Elephants, horses and trumpets which we have for trade-marks now will turn into goats, cows and charkhas. In battle scenes, our heroes will lie on the ground and allow the villains to walk over them. In fields of romance, ashrams will be built by our romantic river-sides and grass-eating heroes will lead Prabhat Pheris instead of singing duets of love. Saigal and Kanan will have to retire giving place to Jawaharlal and Vijayalakshmi. Sardar Chandulal will have to go out of production handing over his reins to Sardar Vallabhbhai. The Censor Boards will have to be scrapped making Gandhiji, the single supreme Censor. Imagine this prospect! It will be better to grow vegetables in our studios.

KULDIP SURI (Sialkot) .. ..

What do you think when you look into the mirror ?

That there is something wrong with Sushila Rani's eye-sight.

B. M. ZAHIRUDDIN (Andersonpet)

When do 'buds' become 'flowers' ?

When they are picked from the 'tree' and thrown on the 'bed'.

KULKARNI T. Y. (M. E. F.)

If a biographical film is to be made of Mahatma Gandhi, whom would you choose for the role seeing that Mahatmaji doesn't like films ?

Mahatmaji is a symbol of the "Daridranarayan" and as such he has millions to act for him. Be-

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sides acting a saint is easier than living one. Saints are sold by their deeds and not by their looks.

G. R. BEHARI (New Delhi)

We have several actors and actresses whose monthly income is said to be more than that of His Excellency The Viceroy. How can you justify these people getting so much money ?

The Viceroy's salary is money paid out without return. On the other hand, what we pay to the film artistes often comes back to us tenfold. The Viceroy is a ruler while the artiste is an entertainer. People hate rulers and love entertainers.

HUKAM CHAND GUPTA (New Delhi)

It's a general complaint that when a man returns home from the office and settles down to read the evening paper, the wife wants to talk. Can there be anything more maddening ? What should we do about it ?

If she is a reading type, give her "filmindia" to read and she will be quiet for days and yet don't be quite sure of a woman who has become a wife. Immediately women assume this conventional profession, their tongues grow to lash the man whether reading or shaving. It's an unavoidable music of the institution of the home, and that's why clubs and good-looking neighbours have become popular resorts.

What is the most futile emotion in the world ?

The incense which a loving heart burns for the beloved who is a thousand miles away.

Jillu and Surekha—a new comer—team together in "Rupa" a social story of N. R. Desai Productions.

HARI SINGH MUKHARYA (Saugor)

How do you define a 'Society girl' ?

A Persian cat with fine fur living on stolen milk.

What inspired you to become a film journalist ?

Hunger.

MISS ANILA PERSHAD (Delhi)

Till today I thought you were just about giving correct reviews. But after reading your review on "Geet" and seeing the picture (which was thoroughly silly) I found a great contrast. I daresay I was disappointed to read your review.

That way I shall be disappointing you in many things. As I am not married to you, I still retain the privilege of thinking with my own brains and forming my own opinions about pictures. I liked "Geet" which you consider to be silly. It is quite likely that you and I might think differently on the same subject. How can you dispute my right to be individualistic ?

Why don't you change your magazine's name from "filmindia" to "film fun" ?

What is fun to a cloistered maiden like you, is not so much fun to those whom I criticise ruthlessly every month. When you read my sallies and giggle, remember there are thousands in the industry, who wriggle with pain. Writing "filmindia" is not so much fun, it is a mission.

H. RANGANATHAN (Bangalore)

Which is the best way to find out the real heart of a woman ?

In case of the average society girl, check up your monthly bank balance. In case of good women, put your hand on your own heart and you'll hear the beat of hers.

PRITHI PAUL SINGH (Lahore)

Can you tell me what class of husbands is accustomed to feed babies ?

Only those who wonder how their wives did the trick.

May I call you innocent ?

You can't do better.

What is the religion of your partner Parker ?

Mammon-worship.

B. N. SHARMA (Ajmer)

My friend's wife insists on joining the film industry but she is ugly. Can't you advise her ?

Only those with talent have an inner urge. The films need both ugly and handsome people because films portray life. If your friend's wife has acting talent and the capacity to work hard, she may still become a success. We have enough ugly girls on the screen earning thousands a month.

SHAMSHUDDIN H. K. (Kahama)

Almost every Indian picture ends with marriage. Is there no Indian picture without a matrimonial story ?

Marriage is a conventional crown on romance, an unconventional interlude. Producers like to be

THE PICTURE OF THE YEAR

NALINI (Jaywant)

JAGDISH SHETHI ★ KUSUM DESHPANDE

VASANT THENGADI ★ PARESH BANERJI

KARAN DIWAN ★ BABY SHAKUNTALA

SAIYAD AHMED ★ SAROJ BORKAR

SUNALINI DEVI

Directed by:- RAJA NENE

Music by RAMCHANDRA PAL

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conventional to please the masses and it is no wonder to find that marriages ring the curtain down in our motion picture stories. Besides, the story after the marriage is not so very romantic in actual life.

G. V. L. N. SWAMY (Cuttack)

When a beautiful girl laughs, which part of her face attracts our attention most ?

The teeth which are suddenly exposed as if the zip has been torn. They should however remind the onlooker of the bite in them.

Can the "filmindia" office manufacture a number of Baburao Patels for the uplift of the cinema industry ?

"filmindia" did not manufacture me. It is the other way about. I am my father's job and he is now too old at 74.

K. U. KAMATH (Mangalore)

Why is Jayant Desai so fond of Ishwarlal and Mubarak?

Mubarak is a soft-speaking man who must be telling Jayant that Jayant is greater than Shakespeare and lot ahead of Grant Anderson. Thus Mubarak gives Jayant superiority-complex. Poor Ishwar must be sitting at the feet of the master, yelping at intervals: "Jayanti Bhai", "Jayanti Bhai". Flattery is a more devastating weapon than the Atom Bomb.

What does that Shanta Apte (Courtesy: "S. A. Concerns") mean ?

It means that after paying Shanta Apte through the nose, the girl obliges by working as a courtesy of Shanta Apte Concerns. Doesn't it look very pedantic and incidentally a bit cheap ? Seeing a recent advertisement of "Panihari" in the November issue of "filmindia", Surendra also seems to have come as a courtesy packet of S. A. Concerns. Wonder whether Surendra is concerned with this Concern.

PRAKASH NARAYAN (Rawalpindi)

"Woman is the root cause of all the change in the Universe"—Do you think so ?

May be, seeing that she carries the cradle of human life in her little womb.

P. K. RAMASWAMY (Palghat)

Why does your magazine nowadays attract more than ever before ?

Since the last four years an artistic woman fusses over it every month and gives it little graces which make the magazine more readable. Nowadays it is more a woman's job than a man's.

KRISHNAGOPAL KANTHAN (Agra)

"Expose as much as you can" seems to be the fashion amongst the actresses and the butterflies of society. What do you think ?

The only difference is that film stars expose art while society butterflies expose filthy flesh.

I. S. MATHUR (Calcutta)

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SHASHI (new find) SUREKHA (Draupadi fame) DILAWAR (King of stunts)
SAYANI, MANAN KURBAN JANALIBHAI-MAQBOOL (Laila-Majnu Fame)

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plays the main role to give us a triple expression of his art. Can't you do the same ?

Kishore is a genius, I am not. Besides Kishore is in good company with Shantaram and Barua.

MRS. VEERBALA BISARYA (Bhopal)

I am going to live in a world in which Vanmala will have a woman-like figure, Jayashree will have emotions and speak Hindustani as it should be, Shobhana will have more shape and less proportions and Naseem an intelligent look. Do pay me a visit there. Will you ?

I shall willingly come to this dreamland, not merely as a tourist or a visitor but to pay you court for entertaining an impossible, though intelligent dream.

ATIQ Z. KHAN (Calcutta)

If love is "fire", marriage an "inferno" and divorce "salvation", what is second marriage ?

Purgatorial expiation, I suppose.

S. L. BANAWATH (Parel)

Seeing the name of "Dhan Lakshmi" it seems that Pandit Indra is more after money than Art ?

If Panditji could help it, he would have Lakshmi as a mistress in his home.

MISS BIMLA CHATURVEDI (Delhi)

What will happen to 'Filmistan' if Rai Bahadur Chuni Lall marries a Japanese girl and goes away as Devika Rani went with a Russian ?

Rai Bahadur is a good businessman and he is too old to play with 'love'. If he takes a Japanese girl it will be only for a light massage.

SACHIDANAND K. ALLEPPEY (Benares)

Can you define, "life without a wife"?

"Strife without a knife".

What is the law of Karma ?

Not merely to woo but to do.

M. ABDUL RASHID (Bangalore)

Now that Shahu Modak has agreed to get play-back for his songs, who will sing for him, a woman or a man?

This is a case of progress by compromise.

M. D. PUTRAJ (Mysore)

What is journalism to you: a pastime or a profession ?

It is a bread-hunt.

RAM DAYAL KHANNA (Benares)

Is this industry going upward or downward ?

Backward and forward.

TARA NAGARAJ (Huliyar)

What qualities must a picture have to be called a good one ?

The same like 'Aspro' of curing a headache.

H. S. VENKATA RAO (Mysore)

Which plays a greater part in acting—intelligence or inspiration ?

The director, who has neither.

MADAN A. HANMATTEKAR (Bombay)

I think our producers and directors are literally following the Churchillian phrase "We hold what we have", seeing that we see old faces like Prithviraj, Ishwarlal, Shahu Modak etc, very frequently on the screen instead of giving chances to those whose photos are being published in your esteemed magazine. What is your opinion ?

Our producers and directors not only hold what they have but also hold what their fathers had.

S. AURAMES (Madras)

Mahatmaji says that he wishes to live for fifty years more. How long do you wish to continue ?

What is fifty years to the old man ? Saints live even after death. I want to die a sinner. Give me a few crowded years.

S. K. JATHAR (Poona)

Is love to be looked upon as a blessing or a curse ?

If it is the love of a good woman it is a blessing from heaven. If that of a mean and selfish woman, which is an improbability from a type like this, it is a fire of hell.

MISS MEERA JOSHI (Lonavala)

Can a broken heart be ever repaired ?

Human heart is a brittle possession. Once broken, it is difficult to collect the pieces and join them up, because through the joints memories will express themselves in pathetic sighs and keep

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STARRING: ISHWARLAL, BEGUM PARA.
MUBARAK, DIXIT.

JEHANGIR
STARRING: KHURSHID.

the wounds fresh. That is one mechanism of human life which can't be overhauled at will.

Which is more thrilling to a lover: moonlight or darkness ?

Darkness has the colour of crime while moonlight reflects a hue of romance. Lovers need a transparent veil to look into each other.

How are the attractive angles of stars chosen by film directors ?

With their cockeye.

Which is a fiercer emotion: love or hatred ?

Love is an emotion. Hatred is an opinion. Love is personal while hatred is impersonal. Great love is an agonising experience while great hatred is a temporary passion. Hatred will corrode but won't completely destroy while love can, if let loose, turn the heart into ashes. Tell me, which is more fierce.

M. V. DHONDE (Ahmednagar)

Why does Barua insist on acting the hero in his own pictures ?

In the film industry we pay extra money for every item such as writing the story, preparing the scenario, writing dialogues, sticking words together song-wise, directing a picture, photographing it, producing it and lastly acting it. At this scale, Barua takes 80% of the spoils. It seems to be a phase of big-game-hunting.

How long can work for its own sake sustain a man ?

A wise man works with an aim and ideal in view and in doing so makes work a passion of his life. To such a man, self-satisfaction is the supreme reward. To the average person, who is nosing for recompense for every item of effort, work is a poor excuse. Work is not only the means, it is an end in itself.

What would happen to a man if he knew that youth was eternal ?

He would stop living. It is the fear of age that gives fun to youth.

P. K. SITARAM (Hubli)

How many people of the film industry know the meaning of "giving the glad eye"?

The 'glad eye' is a grace which film people can never understand. They use 'the evil eye.'

Compare the following three as regards looks and acting: Neena, Veena, and Meena ?

These 'eenas are all "na-nas"(ना-ना) in looks and acting.

MISS SITA PARANJPEE (Junnar)

Which takes your sympathy: a 'crushed' flower or a 'faded' one ?

A flower that fades on the tree dies a bud despite its age and in doing so proclaims the tragedy of its existence. On the other hand the crushed one lives, be it for a moment and in doing so fulfils its destiny. Remember a flower has to be smelled, be it in your or the neighbour's garden.

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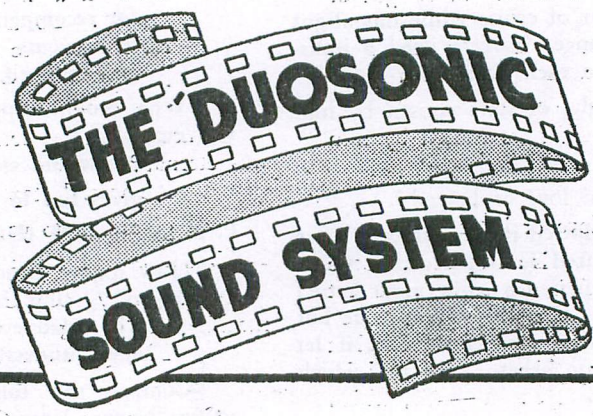

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Why don't you direct a picture in which only women act and call it "Ladies Only"?

Years back, Chimanlal Desai (Bulbul's Baba) produced a picture of that name for Sagar. Both men and women avoided it and poor Chimanbhai could not induce even the in-betweens to see the picture. Why do you want me to start on this barren path?

Why does "filmindia" always remind one of bubbling youth?

Because it is written by a forty-year-old-guy with twenty-five-year-old desires.

Have you ever repented for anything in your life?

Repentance is a process of looking back. I look ahead.

When does a woman give a knowing smile?

When she knows what the other fellow would do.

MISS MANI TALWAR (Rawalpindi)

Who is more philosophic: man or woman?

A woman's passive attitude is often mistaken for her philosophy. Actually man compromises more often in life, giving his mind a philosophic soothe. A woman rarely compromises and never forgets.

Are you ever bored with life?

Bored! I am gored to death when I sit through some Indian pictures.

What moments in a woman's life afford her supreme happiness?

When her mind escapes into the belief that her man considers her to be the only woman on earth.

What do you think of the director who acts in the pictures directed by himself?

I think, he strains his father's mistake a bit too much.

When does a husband refer to his married companion as 'wife' and vice-versa?

Ordinarily it is not necessary to do so unless obliging neighbours have helped to confuse the issue.

K. P. JAMADAR (Kurla)

Do the following stars excite romance: Mehtab, Ratnamala and Nur Jehan?

Oh yes! They sprinkle mother—love all around and young men run for their toys.

Who can carry a moon-struck expression better: a boy or a girl?

The boy carries the expression, the girl carries the moon.

Who is a better artiste between Nur Jehan and Suvarnalata?

Nur Jehan has a pleasant sparkling personality and acting talent. Suvarnalata acts a bit, but her face leaves a tired feeling in the eye.

Do Devika Rani and Durga Khote share similar views on men and things?

They seem to be having the same views about how things should be done but where men are concerned it seems that one likes the beard, the other does not.

You often sound heathenish in your approach to life. Why?

I am rushing back to pagan virtues, frightened by the barbarism of Christian hypocrisy. Don't forget that our present-day Christian virtues need the blood of millions to thrive.

K. SUBRAMANIAM (Matunga)

How did Mehboob take the public 'reception' given to his much-boosted "Humayun"?

With a pinch of salt, I guess.

S. R. RAMAN (Tellicherry)

Why can't the saying, "Old is gold", be applied to the old stars of our film industry?

In the films, old is not sold. We want glamour-goods, not junk.

Who has more charms: Geeta Nizami or Mumtaz Shanti?

Mumtaz is more womanly.

Is it possible for a man, having a big family to support, to sacrifice everything like the hero of "Hamrahi"?

I didn't see the hero of "Hamrahi" sacrificing took his girl with him. What did he sacrifice? Whilst going away, he left the poor behind and anything. He didn't have anything to sacrifice.

Which appeals to you more: natural beauty or Max Factor beauty?

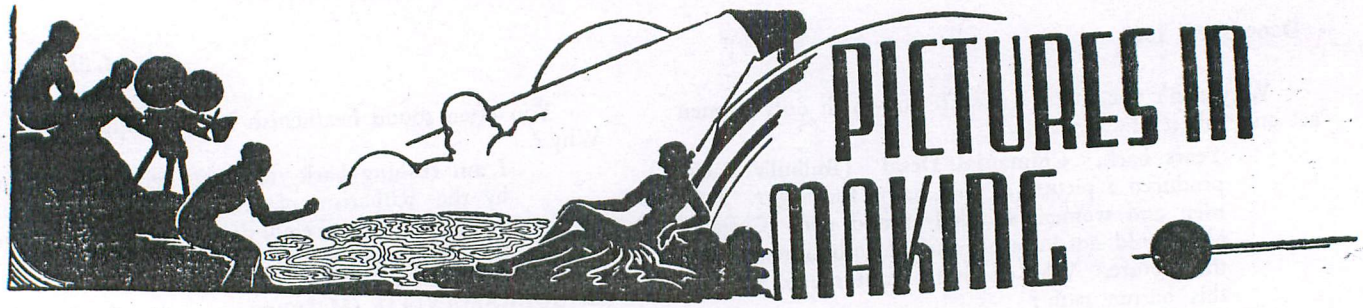
At 200 yards, Max Factor remains a miracle man. Within a yard, Nature must be given a chance.

10 CASH PRIZES FOR 10 QUESTIONS

The proprietors of "filmindia" will award every month 10 cash prizes to the readers whose questions are considered interesting or elicit interesting replies in the "Edtior's Mail.". The Editor's decision shall be absolutely final in awarding the prizes as follows:—1st Prize Rs. 25|-, 2nd Prize Rs. 20|-, 3rd Prize Rs. 15|-, 4th Prize Rs. 10|-, and 6 consolation prizes of Rs. 5|- each. The names of the prize-winners will be announced every month in "filmindia", and the amounts will be remitted to them by Money Order. No correspondence will be entertained.

PRIZE WINNERS FOR DECEMBER

1st Prize Rs. 25|- to Miss Sita Paranjpe (Junnar); 2nd Prize Rs. 20|- to Miss Meera Joshi (Lonavala); 3rd Prize Rs. 15|- to Miss Dulari Bhatia (Lahore); 4th Prize Rs. 10|- to Mrs. Veerbala Bisarya (Bhopal); and 6 consolation prizes of Rs. 5|- each to M. Abdul Rashid (Bangalore); B. M. Zahiruddin (Andersonpet); Miss Bimla Chaturvedi (Delhi); Prithi Paul Singh (Lahore); S. R. Raman (Tellicherry); Hukam Chand Gupta (New Delhi); Money Orders are being sent to all the prize winners.



SHALIMAR PICTURES (Poona)

Ever-busy Producer-director W. Z. Ahmed is reported to be keenly working on his two ambitious costume productions, "Mira Bai" and "Shri Krishna Bhagwan." Another historical, "Prithviraj Sanyukta" featuring Neena and Prithviraj and directed by Najam Naqvi is nearing completion. "Ghulami" is still awaiting release.

EASTERN PICTURES (Bombay)

"Zeenat", a Muslim Social, featuring Noor Jehan, Shah Nawaz, Yakub and others has been released at the Super Talkies in Bombay. Director Shaukat Hussein seems to have made a pretty good job of it and the picture is reported to be doing good business.

MAZHAR ART PRODUCTIONS (Bombay)

Pre-release reports about "Pehli Nazar" are very encouraging and that is the reason perhaps for Mazhar's optimistic smile. The picture is to be released shortly in one of the popular theatres on Lamington Road.

RAMNIK PRODUCTIONS (Bombay)

Not content with "Pehli Nazar" Producer-director Mazhar Khan is supervising "Naiyya" a picture featuring himself and that charming newcomer Munnawar Sultana.

KISHORE SAHU (Bombay)

Producer Kishore Sahu's historical "Veer Kunal", produced under the banner of Ramnik Productions, is to be released at the Novelty Talkies in Bombay in the first week of December. Much is expected of this picture, as it is supposed to be an authentic interpretation of the Mauryan period.

GIRDHAR BAHAR PRODUCTIONS (Bombay)

Producer G. A. Thakur has nearly completed "Rehana" starring Manorama and Salim Raza.

AMAR PICTURES (Bombay)

Producer Surendra Desai (Bulbul) has released his "Ratnavali", a gorgeous costume story, at the Lamington Talkies, Bombay. The picture features Ratnamala and Surendra in the leading roles and is reported to be drawing well. Another subject on hand is a social story "Gvalan." Starring Sushila Rani and supported by veteran actors like David and Bipin Gupta, Director Baburao Patel has done good progress with the shooting.

RANJIT MOVIETONE (Bombay)

"Mumtaz Mahal" featuring Khurshid and Chandramohan is running at the Royal Opera House. "Moorti" featuring Khurshid and Motilal has been completed. Other pictures ready for release are "Dhanna Bhagat" directed by Kidar Sharma and Prabhu-ka-Ghar" directed by Vajahat Mirza. "Dharti" a social village story is nearing completion under Director Manibhai Vyas. Director Aspi has returned after the outdoor shooting of "Rajputani" in Udaipur.

DUGAL PICTURES (Bombay)

"Haqdar", a Muslim social, is being directed by Rafiq Razvi and features Harish, Najma and Prakash. The picture is reportel to be "studded with dazzling beauties," and it is quite likely that this picture may look something like "Bathing Beauty".

NAVYUG CHITRAPAT LTD. (Poona)

"Panna" has had a good run all over the country. Their "Din Raat" starring Snehaprabha and Paresh has already been released at Calcutta. "Room No. 9", a social thriller, has been nearly completed. Their new picture is called "Paro" and features Geeta Nizami.

VENUS PICTURES (Bombay)

Raja Nene, the disciple of V. Shan

Sushila Rani plays the title role in "Gvalan", a social story of Amar Pictures produced and directed by Mr. Baburao Patel.

taram, has nearly completed "Phir Bhi Apna Hai", featuring Nalini Jaywant and Jagdish.

ASSOCIATED PICTURES (Calcutta)

"Ameree" has been finished in record time as the director and technicians had been working extremely hard to bring out the picture as early as possible. The picture features many well-known artistes like Jamuna, Ramola and is directed by Barua.

LAKHMIDAS ANAND PRODUCTIONS (Bombay)

Director Debaki Bose has nearly finished "Shri Krishna Leela" featuring the melodious-throated Kanan.

MANSATA FILM DISTRIBUTORS (Calcutta)

M. P. Productions' "Raj Lakshmi" starring Kanan and Art Films' "All for a son" starring Jamuna are now ready for release.

PRAFULLA PICTURES (Bombay)

In "Subhadra" featuring Shanta Apte, Ishwarlal and Yakub, Producer-director Winayak seems to have spared no pains to make it an entertaining picture with plenty of comedy and romance.

JAGRITI PICTURES (Bombay)

Director Bhagwan has completed "Song Of The Desert" featuring. Amarnath and Shanta Patel.

DURGA PICTURES (Bombay)

Director Phani Majumdar has started the shooting of "Dur Chalen". This picture will present a newcomer to the screen in the leading role.

BRIJ PRAKASH PRODUCTIONS (Bombay)

Producer Brijmala has joined the ranks of our other women producers by announcing a social thriller, "Pick Pocket", which is expected to go on the sets very soon.

ATOM PRODUCTIONS (Bombay)

Director A. Rashid has done a lot of shooting of "Air Mail". It features two new faces, Miss Asmini and Miss Sashi and the music is by K. Mastana.

MURLI MOVIETONE (Bombay)

"Shravan Kumar" is making good progress under the energetic Ram Daryani. Mr. K. S. Daryani is reported to be on a tour of shrines to arrange for the out-door shooting of this picture, featuring Mumtaz Shanti and Pahari Sanyal and others.

NEPTUNE FILMS (Bombay)

"Tilasmi Talwar" featuring Madhuri, Navinchandra is getting ready under Producer Raja Yagnik.

STANDARD PICTURES CORPORATION (Bombay)

Director G. Jagirdar is reported to have given a realistic atmosphere in "Bairam Khan". The picture features Mehtab, David, Shah Nawaz etc.

STAR PRODUCTIONS (Bombay)

Having completed "Dasi" and "Dharm" and gone half-way through "Dua", a Muslim Social, Ratan Bai Begg threatens to produce a gypsy subject in one of the "best" studios in Bombay.

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VICTORY PICTURES (Bombay)

Their musical thriller, "Black And White" featuring John Cavas and Baburao Pehlwan is on the sets.

SHIVRAJ PRODUCTIONS (Bombay)

"Dhoke Baj" is awaiting release. "Dilawar" is expected to be ready in the near future.

LUCKY FILMS (Bombay)

Producer K. L. Kahan has done a lot of shooting with the sensational thriller "Nishana".

JAYANT DESAI PRODUCTIONS (Bombay)

"Tadbir" has been released at the Krishna and is reported to be doing good business. His next one is "Sohini Mahiwal" featuring Ishwarlal, Para and Dixit. He expects to start "Jehangir" with Khurshid in the leading role.

VASWANI ART PRODUCTIONS (Bombay)

"Sashi Punho" featuring Geeta Nizami and directed by J. P. Advani is half-way through. The music of Govindram is an attractive feature of this picture.

NAVIN PICTURES (Bombay)

"Parashuram" is being re-shot. The picture features Prithviraj, Leela Pawar, Urmilla and others.

BHARAT PICTURES (Bombay)

Pancholi Art's "Kaise Kahun" featuring Akhtar and Ragini has been released at the Imperial Cinema, Bombay, and is drawing well.

NATIONAL STUDIOS LTD. (Bombay)

The National Studios' search for talent in the field of story writing and new faces is still going on. Their new picture which has a poignant theme has already gone on the sets.

CHANDRA ART PRODUCTIONS (Bombay)

"40 Crores" is awaiting release. The picture deals with the struggle of 40 crores of Indians and as such will appeal to the national sentiment of the masses. The cast includes Nirmala, Arun and others.

INDIA PICTURES (Bombay)

Their maiden production, "Neecha Nagar" is being directed by Anand Chetan, the Peoples' Theatre director and actor. The picture will introduce many new faces.

ANAND BROTHERS (Bombay)

Pandit Shiv Kumar has finished the script of "Alha-oodal", a historical subject. Another story to go on the sets is "Jailad" directed by Pandit Anand Kumar. Both the brothers are in search of new talent for these pictures.

INDIA FILM CIRCUIT (Bombay)

Director K. Abdulla who produced "Phool" so successfully is now producing "Hamjooli" for National Theatres and he has entrusted the direction of this picture to two newcomers. Ismail Memon and Mr. Luqman.

A movie audience of hundreds—carried out of their everyday lives—look, and listen, to the drama pouring from a strip of photographic film about one inch wide. Everything is on this—not only the living, moving scenes of the story, but on the tiny "sound track" at the side, the sound: whispered words of love . . . a terrified scream . . . the nerve-shattering roar of a thunderstorm . . . an enchanting voice crooning a lullaby. Film carries it all.

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Movies for everybody

For children, movies are education. For normal men and women they are the grandest form of entertainment, reaching almost everyone. For those distraught by worry or sorrow, they are wholesome escape.

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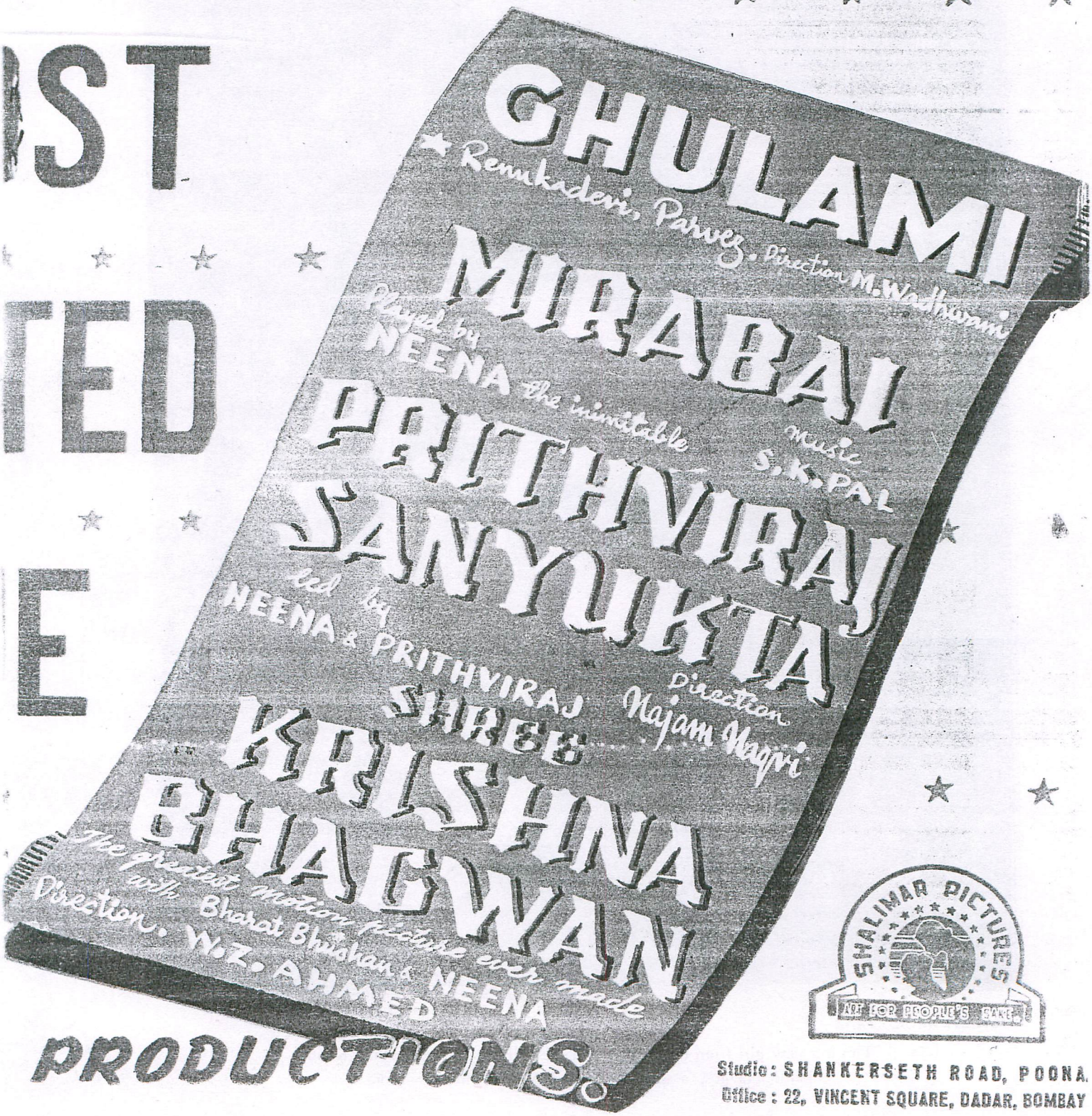

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MUNNAWAR SULTANA—

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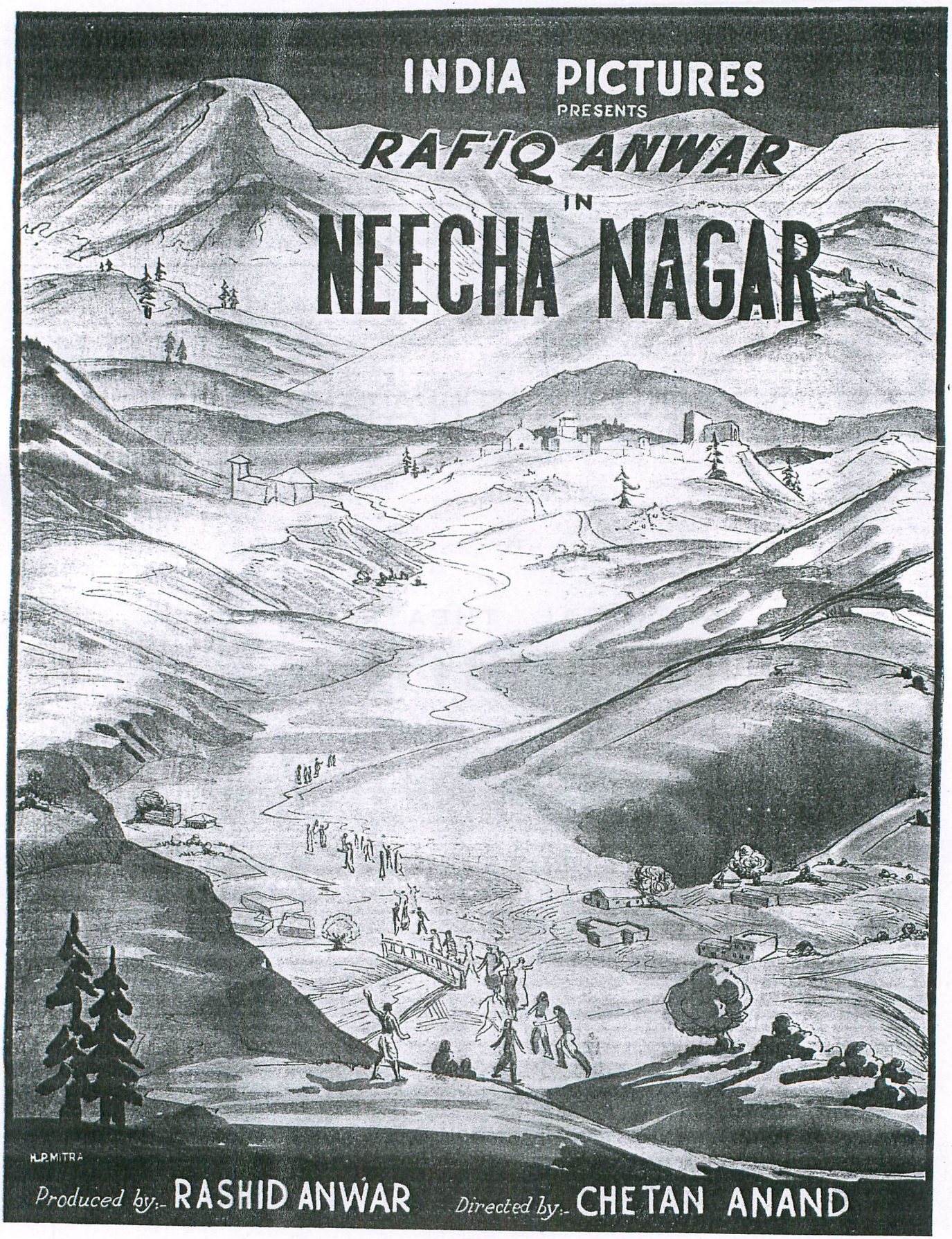
INDIA PICTURES
PRESENTS
RAFIQ ANWAR
IN
NEECHA NAGAR
H.P.MITRA
Produced by:- RASHID ANWAR
Directed by:- CHETAN ANAND

AT HOME AND ABROAD

NEW ENTHUSIASM

Film actor Motilal is reported to have become suddenly very conscious of his make-up. It is said that on his "shooting" days, he spends three hours in the morning with the wig-man fixing up his bald plate, hair by hair.

TOO LATE

Lieutenant H. L. Austin, Labourite, declared that the influence of Hollywood on British young people, "is a major evil". He said it was time that the Home Office or somebody did something about it.

MULTIPLYING

Already new cinemas are being opened in Calcutta; during the month the Crown Cinema and the Bina Talkies opened their gates to receive 750 filmgoers each for two Indian pictures, "Ismat" and "Ghar". Two other cinemas named "Rupayan" and "Dakshina" are also ready to be opened.

LEFT OVER

Excepting K. S. Hirlekar and Roop K. Shorey, who are still in the trenches in the United States, digging away for dear life, the other three "experts", Sundarajan, Roy and Kedar Sharma are already in India.

FORGING AHEAD

Frank Capra, the Academy Award Winner, has floated a company called the Liberty Films, taking William Wyler and Sam Briskin as partners and together they have signed up with R. K. O. Radio to produce nine pictures worth 15,000,000 dollars. R. K. O. seems to be forging ahead.

COMMUNITY FEEDING

Finding that nobody invited him to dinner, Producer Jayant Desai threw a party at the Great Eastern Hotel in Calcutta on the 21st October and fed many important trade people, not to mention the film critics.

THIRD BIRTHDAY

As if three years is a big span in the life of a production company, Producer Winayak Karnataki invited all and sundry on the 10th October to Cousin Shantaram's Rajkamal Studios to celebrate the third anniversary of Prafulla Pictures. Sardar Chandulal Shah presided speaking suitable words, harmless to everyone. Shantaram felt as if it was his own birthday ceremony.

THE LIAR

Producer-director Kishore Sahu, commonly known as the "genius", has just returned to the city from a holiday at Nainital where he had gone with his wife and little Kishore. He says the local girls mobbed him and scowled at Mrs. Sahu.

OUR NEW BABY

It is reported that Producer-director-artiste Protima Das Gupta has lost 54 lbs. in weight as a result of some drastic reducing treatment which she has been taking for the last three months. She now looks a ten-year old kid with a precocious figure. If you want to know the secret write to her at Worli Sea Face, Worli, Bombay.

BACK IN THE SADDLE

Sardar Chandulal Shah, having quickly jettisoned some of his money, is now once again pulling the oars at the Ranjit Studios. He attends these days from eleven to five and tolerates Kedar's piping more patiently than before.

STAY PUT

Bhagavathar and Krishnan, the two film artistes of the South enjoying a life sentence for the murder of a journalist, have had their appeal thrown out by the High Court last month. Now they stay put where they are.

FAR AWAY

Bharat Productions, a local firm of producers and distributors, have circulated their plans to build 25 film godowns at Chembur, 12 miles out of the city, and hire them out with free transport service to and fro Dadar railway station. In future films will explode like atom bombs in far-away fields.

THE PATHAN

Producer Protima Das Gupta is reported to have fixed up Shah Nawaz to play the watchman's role in her new one "Rakhwalla"—the Pathan watchman. Para will be the Pathan's "charge."

TECHNICOLOR

If a rumour is to be believed Sardar Chandulal Shah is heading a syndicate of film producers to bring the Technicolor into India by guaranteeing the Hollywood monopolists so much income per year.

Recruit A. J. Lalwani, residing at Bungalow No. 1, Frere Road, Karachi, is thirty years old and has seventeen years of stage experience. He should know what acting means.

SMALL STORMS

Though Producer Shiraz Ali Hakim is reported to have taken the Bombay Talkies, people say that there are still many matters to be smoothed out. It is still not all fair-weather sailing for Shiraz.

PRIZE SICK-MAN

Saigal, the one-time best crooner of India, has now become the prize sick-man of the industry. He is reported to have dropped on the floor during the shooting of "Shah Jehan" at the Kardar Studios. Too many drops are always dangerous.

TRUMPET AT TARDEO

Prabhat have been so busy with successful pictures like "Lakharani" and "Chand" that they cannot meet the general demand for more pictures. Baburao Pai is therefore reported to have acquired a studio floor at the Central studios in Bombay and Amiya Chakrabarty will keep blowing the Prabhat Trumpet there.

SIMPLER NOW

No one knows where Genius Kishore Sahu gets money from but he is reported to have bought up

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"Tyranny & Oppositions were rampant - - -
"There came Parshuram and a new world of Peace was established."

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Hindustan Chitra for himself, his wife and little Kishore. That Gujrati, Sir Chinubhai Madhavlal, is reported to have been paid off.

USUAL SALE

As is usual with all the pictures with which Rai Bahadur Chuni Lall is associated, "Mazdoor", the next one of "Filmistan" is also reported to have been sold. As the sale harms no one, let us believe the story.

NEW FACE

Lila Bhagat, a girl from the Punjab, is a new recruit being tried in "Talash", a Rajkamal picture, directed by Winayak.

RISKY JOB

Dewan Sharar, the well-known writer, plays the role of a mandarin in "The Story of Dr. Kotnis" without his terms for acting being fixed up previously. It is a grave risk as any one would give Dewan Saheb a lakh of rupees for a role like that with so much opium around and no whisky.

MARRIED AGAIN

Mr. Mohsin Abdulla, till recently husband of Neena, the popular film star of Shalimar, is reported to have married Miss Vera Anklesaria, a Parsi girl of Indore, now working in a picture of "Filmistan". That calls for another retaliatory marriage.

Recruit Jan Mahomed of 34 Seppings Road, Bangalore, seems to be an attractive proposition in 5'-6". He sings in addition and they call him the "Pankaj Mullick" of the South. That is good going in any case. He is better than our present boys.

FRIENDS NO MORE

Film-actress Suvarnalata is reported of have sued Capt. Pessi Billimoria to obtain a divorce and settle other accounts. Hubby Pessi is a much worried man these days, wondering through which window love flew out.

POWER OF FILMS

The Arab Office in London has protested to the United States Ambassador against a "March of Time" film on Palestine, which has been released in England, pointing out that the Arabs and their case are grossly misrepresented in a manner to arouse contempt and antipathy for them.

The Arab Office has also drawn the attention of the British Government to the matter with special reference to the likely repercussions in Palestine if the film is shown there.

The "Time" owned by Henry Luce, a Jew, owns the "March of Time" documentaries. You can't expect a Jew to fall in love with Arabs.

YANKEE BAITING

The British film industry, realising too well that the average Britisher has neither brains nor imagination enough to master the difficult art of motion picture making, is anxiously trying to induce American craftsmen to come to Great Britain.

A recent "capture" by the J. Arthur Rank organization is Mr. David Hand, till recently Walt Disney's right-hand man, who will be making cartoons in England in future if he gets an English mouse with imagination enough to race with "Mickey Mouse."

David Hand has been in the cartoon trade for 26 years, having begun with Max Fleischer and later on supervised "Snow White etc." and "Bambi" for Walt Disney.

BUDDHISTS' BAN

A meeting of the Indo-Lanka Buddhist Association recently held in Bombay adopted a resolution protesting against the filming of the life of Lord Buddha stating that doing so was against the tenets of the Buddhist religion.

The resolution which was unanimously carried was proposed by N. A. F. Memanage and seconded by Maung Sein Htun, a Burmese scholar.

THREE DIMENSIONS FILMS

The Soviet film industry claims that it would be first in the field with three dimension films.

First production on the new stereoscopic screen would be "Robinson Crusoe."

Inventor Semeon Pavlovich Ivanov said that the screen created such a perfect illusion that people unconsciously dodged when pictures of birds and aeroplanes were shown.

Said Ivanov: "I saw people reach out their hands to catch flowers that were thrown. In a scene in which confetti streamers were trailing over the screen, I saw an old man in the audience get up and whip his cane in the air to see if anything was really there."

These effects are achieved by projecting film with a double row of images side by side on to the screen made from 2,000 matched pieces of mirror glass.

LEARNING COMPROMISE

November proved a bad month for Baburao Patel. It all started with a day-old infant he required for a sequence in his new picture "Gvalan".

Not used to being denied anything, Baburao Patel was shocked to discover that a day-old baby was the rarest thing in the world to get and after searching all the maternity hospitals in the city, the usually go-getting editor realized that even the poorest parents did not like to risk their little ones for film sets.

So Baburao Patel had to compromise with a "three-month-old brat", as he puts it, for a day-old baby. Making motion pictures is a compromising job.

R. I. P.

Mr. P. F. Pithawalla, an artiste of the Bombay Talkies Ltd., died suddenly at the age of 53 in the first week of last month. He had worked in 24 out of 27 pictures produced by the Bombay Talkies Ltd., not to mention the "soapy" stories of Sun Light Soap. Modest and loveable, the late Mr. Pithawalla had begun life as a stage actor 45 years ago on the Urdu stage.

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OUR REVIEW

"Mumtaz Mahal", A Disgusting Distortion Of History!

Pandit Indra Commits A Heinous Crime!

As a film producer of experience, status, intelligence and considerable resources, Sardar Chandulal Shah cannot be excused for permitting his writers and director to run amuck with history and give us its disgusting distortion which we find in "Mumtaz Mahal".

Ranjit, which is essentially a producing concern with profit as its main motif, should not pretend to produce subjects which need an artistic urge and considerable historical research to interpret correctly the characters and the incidents of those times.

A subject like "Mumtaz Mahal", with its undying theme of an immortal royal love, cannot be produced as a motion picture sausage in an unholy hurry and at the hands of amateurish people. By producing "Mumtaz Mahal", in the way it has been done by Ranjit, the producers have insulted the glorious Moghul traditions and outraged the delicate emotion of love which prompted a great emperor to leave behind an incomparable mausoleum in memory of his beloved.

It will be a mercy to our people and our hallowed traditions if the Ranjit people do not touch such subjects in future and leave them to be produced by others who take their work more seriously.

MUMTAZ MAHAL

Producers: Ranjit Movietone
Language: Urdu
Story: Pandit Indra
Dialogues: Munshi Dil & others
Songs: Walli
Music: Khemchand Prakash
Photography: Gordhanbhai Patel
Recording: C. K. Trivedi
Cast: Khurshid, Chandramohan, Kajjan, Urmilla, Rajendra etc.
Released At: Opera House, Bombay.
Date of Release: 16th Oct. 1945

Directed By
KIDAR SHARMA

Pandit Indra—he slanders the memory of Shah Jehan in "Mumtaz Mahal"

Kishore Sahu is spoiling Shobhana's tea by intruding, on the sets of "Veer Kunal", a costume picture of Kishore.

PANDIT INDRA'S HEINOUS CRIME

Pandit Indra has written the story of "Mumtaz Mahal" and perhaps as a Hindu of Rajasthan he could not permit Shah Jehan to escape without acquiring a touch of Prithviraj Chauhhan, the last Hindu Emperor of Delhi, who was accused of having spent days and nights basking in the amours of his beautiful Sanyogita neglecting all state work, even with the enemy at the gates of Delhi. This incident is well-known in history. So Pandit Indra to emphasize his originality as a writer, grafted it on to poor Shah Jehan whom leading historians describe as "a man of strenuous activity and self-command, with a great sense of fairness and justice" ("Mughal Empire In India" By: S. R. Sharma. pp. 502). "The popular view that the life of a Mughal emperor was an increasing round of pleasure, lasciviousness, sport and sensuality, is refuted by the very minute details of Shah Jehan's daily routine, which we come across in contemporary Persian histories. And there is an overwhelming evidence to prove that Shah Jehan led a strenuous life, and divided his time evenly between government and sport" (Sarkar, "Studies In Mughal India" pp. 1-15). There

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is a lot of other evidence to support this description of Shah Jehan and yet Pandit Indra wants us to believe that Shah Jehan entered the harem of his wife Mumtaz Mahal and did not come out for days and neglected all state work, till his courtiers approached Nur Jehan who gave a lecture to both, Shah Jehan and Mumtaz Mahal, and brought them to their senses. What a thundering lie this is!

To quote another instance of Pandit Indra's disgusting license with history, we are shown in "Mumtaz Mahal" that the Empress dies from the grief of her seven days' separation from Shah Jehan who had inflicted this punishment on her because of her unavoidable and well-meant interference in state affairs. We are shown that inspite of her frantic wails and prayers, Shah Jehan, the hard-hearted man of justice, would not come to her bed-side even to save her life. We are asked to believe that seven days' separation from her husband, killed a strong royal wife who had given birth to 14 children during 19 years of her married life. This is all a damn lie.

Now read what "Mughal Empire in India", by S. R. Sharma, (pp. 462) says, "Mumtaz Mahal was the daughter of Asaf Khan and hence Nur Jehan's niece. At the time of her death she was about 40 years of age and had borne her husband eight sons and six daughters. Their married life of 19 years was unique in its happiness. She was deeply loved by Shah Jehan for whom she was really a guide, philosopher and friend. Her sudden death during the fourteenth child-birth, at Burhanpur, shocked and stupefied her husband. He did not appear at the "jarokha" for a week and despised luxuries for two years. Like the Prisoner of Chilon's, his hair suddenly turned white. Shah Jehan lived for 35 years more to mourn her irreparable loss. "Empire has no sweetness, life itself has no relish left for me now", he declared. His abiding love found its eternal monument in the Taj, perhaps the most unique enshrinement of a lover's heart yet to be seen in this world."

And yet, inspite of this historical fact, Pandit Indra would have us believe that Mumtaz Mahal died a victim of Shah Jehan's tyranny, goaded by his sense of justice over some paltry incident. This distortion of the death of Mumtaz changes the very fabric of Shah Jehan's character as a man and emperor. From the greatest lover of history and the man in whose reign the Mughal Empire had attained its Golden Age, he is suddenly turned into a heartless despot who allowed his wife to die through some exaggerated notions of justice when only by showing his face he could have saved the greatest beloved of the Mughal times.

SLANDER OF SHAH JEHAN

This is not only a fraud on our present times but it is an outrage on our past history. What right had this, evidently, ill-informed and uneducated writer to distort history out of recognition only to pander to the demands of a motion picture producer?

Recruit Parwez Michael of Gordon College, Rawalpindi, is considered handsome by his colleagues. He is 5'-10" and is just 19 years old.

The love of Shah Jehan and Mumtaz which gave to posterity the Taj—the world's most glorious monument of love—stands insulted and outraged today at the hands of these film fellows who have murdered the sacred sentiment behind the greatest royal romance of history.

In a free India "Mumtaz Mahal", the film, would have been burnt in a public square. But in a British "democracy" our shame, forged by the sons of our soil, has to go from station to station condemning the greatest emperor among lovers as a despicable despot who killed his wife by torture in seven days.

The picture, as it stands today, is a heinous crime. If Indians of today are prepared to fight to the bitter end to save the members of the Indian National Army, there is a greater reason here to protect the dead from slander, seeing that the dead can't defend themselves.

Ranjit's "Mumtaz Mahal" is a slander on Shah Jehan, the Emperor of India. Forgetting for a while the unforgivable liberties taken with history, the motion picture story of "Mumtaz Mahal" is one stupid sequence from the beginning to the end.

In the beginning Shah Jehan and Mumtaz meet in a garden, somewhere in India of course, and then after a little booby talk they are shown as married and ruling.

And now we see a series of sequences in which Shah Jehan (Chandramohan) holds Mumtaz's (Khurshid) hand and Mumtaz keeps singing continuously with Shah Jehan giving a fixed silly expression. One song is in a boat with the lotus leaves below. But owing to a wrong photographic angle, clumsy back-ground projection and utterly unenterprising direction, we get the illusion of Shah Jehan and Mumtaz riding on the clouds after the fashion of our mythical gods.

In the midst of this unconvincing cooing we are introduced to a human flamingo in Nur Jehan, (Kajjan), the dowager queen. She haunts a huge hall and wades about without any purpose. Sometimes she winks at a huge bell and talks some sentimental nonsense. She is there to give a lecture to Shah Jehan and Mumtaz and people wonder why she makes so much fuss about a simple thing like that. She gives that lecture and disappears from this picture.

Now we are shown Shah Jehan gone suddenly busy—so busy that he can't be disturbed even by Mumtaz. So his peace is disturbed by Jehanara Begum, their first daughter. Wonder where the other 12 were tucked up. They never made an appearance even after their mother's death. Must be philosophic not to mind their mother's death. Jehanara shatters the Emperor's concentration to enable Pandit Indra and Munshi Dil to inflict a

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DIRECTOR Balwant Dave

Songs & Dialogues
DIRECTOR A. KARIM

Directed By :
NARI GHADIALI

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Play-back Songs :
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dialogue for which they must be having great respect.

Now we come to some war sequences with Lala Yacoob striding about with Alexander's airs. No one is fighting any one in particular but evidently Shah Jehan is in a tight corner from which Lala Yacoob can extricate him only if Lala's orders are signed by Mumtaz Mahal when Shah Jehan is sleeping. This seeming impossible task is achieved as they do find Shah Jehan sleeping one night and quickly take hold of the opportunity of using the royal seal before he could get up.

Now you can't use the royal seal with impunity. No, sir, not while there are people like Pandit Indra about to uphold the dignity of the seal.

So Mumtaz is given a seven-day separation from her husband as condign punishment for the illegal liberty taken by her with the royal seal.

It is now time for pathos seeing that we have had too much of cooing and wooing by that fellow who built the Taj. And being an emperor he would go on with his cooing suddenly so Pandit Indra very thoughtfully found it necessary to cut short the affair by throwing Mumtaz Mahal on a seven-day long death-bed.

Mumtaz is now on a death-bed. She is not suffering from any particular malady but she is in constant agony. She wants Shah Jehan but Pandit Indra won't grant her that. So Mumtaz makes up her mind to die rather than win over an idiotic writer. Wise woman!

Mumtaz ultimately dies, but not without having sung her swan song. For the song she sits up—it is easier to sing it that way—and then after the song she collapses quickly—as Pandit Indra had to write another story.

After Mumtaz's death, as ordered Shah Jehan goes gray and listless. Oh, but we forgot to tell you about Shiraz, the architect (Rajendra). He is a lover all on his own with Gulnar (Urmilla). He sings duets and looks silly to punctuate the serious drama of Mumtaz and Shah Jehan. This Shiraz is now ordered to create the immortal Taj. He does it, believe it or not. The story ends but not till the writers have taken their revenge by Shah Jehan doling out some sentimental nonsense.

OASIS IN THE DESERT

The picture is an utter chaos in production values with the solitary exception of the song compositions by Walli which are, to our surprise, a well-done job. Walli seems to have laboured on his songs and it is a pity that his efforts had to be thrown away on such a rotten picture in every other respect. Still he was the only oasis in the arid desert of dead art. To waste words on Kidar Sharma's direction is a stupid pastime. The man is simply impossible as a director. What he knows of motion picture direction is just not worth knowing.

From the players, that brave girl, Khurshid tried to pull her weight and that of others but the odds were too much against her. She had no support from any one. Chandramohan just forgot to act the role of Shah Jehan.

It is difficult to say exactly how bad "Mumtaz Mahal" is. Stretch your imagination to its widest and see if you can fit in this dirty picture.

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OUR REVIEW

"Lakharani" Prabhat's Expensive Tomfoolery !

Bedekar Presents Pseudo-intellectual "Tamasha"!

Picture Provides Neurotic Torture !

If the word "humbug" can be applied to a motion picture, it fits "Lakharani" beautifully. Here is a motion picture fraud which an intellectual has perpetrated on the trusting filmgoers who have been persuaded to spend their hard-earned money inspired by their faith in the one-time precious trade-name of Prabhat.

"Lakharani" is an inexecusable hoax in the art of making motion pictures for entertainment. From its first foot to its last, the picture becomes a neurotic experience without even a moment of relief. At the end of it all, I had a feeling that I had spent a month in the theatre going through a never-ending torture.

And yet little blame can be put at the door of the producers, who seem to have given the highly intellectual writer-director all the material and facilities an artist would like to have to produce a good picture. Their only crime seems to be, after the release of "Lakharani", their unfortunate choice of Vishram Bedekar as the writer-director of the picture.

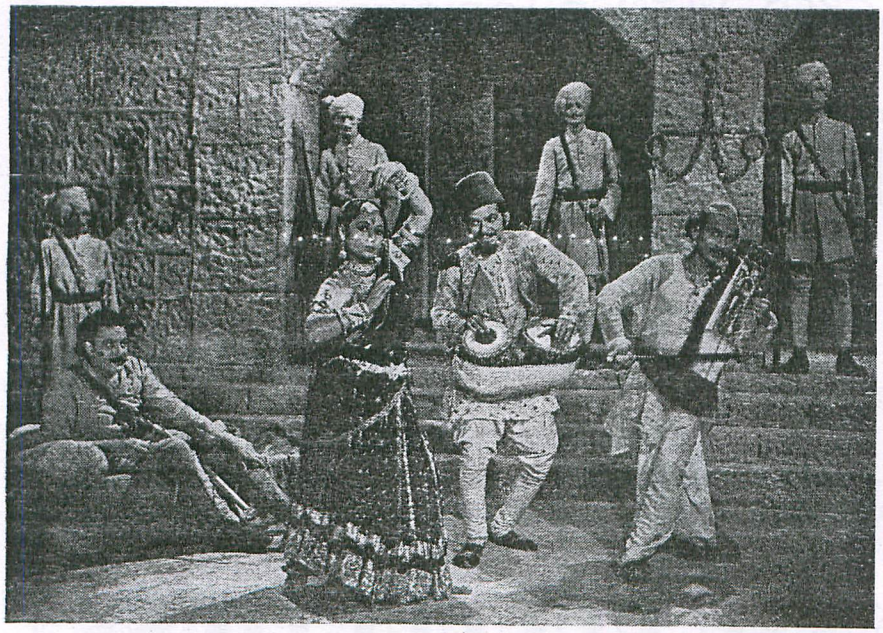
LAKHARANI

Producers :	Prabhat Film Co.
Language :	Hindustani
Story :	Vishram Bedekar
Dialogues :	Pandit Sudarshan
Songs :	Qamar Jalalabadi
Music :	Master Krishnarao
Photography :	Pandurang Naik
Sound :	S. S. Kulkarni
Cast :	Durga Khote, Monica Desai, Azurie, Sapru. etc.
Released At :	Central, Bombay.
Date of Release :	27th. Oct. 1945.

Directed By :

VISHRAM BEDEKAR

The picture has spectacular sets, eye-fulls of crowds, some choice costumes and many other expensive items which all cost a lot of money to provide. Almost everything under the sun seems to have been given to Vishram Bedekar to make a good picture. And he has turned round and given "Lakharani", a pseudo-intellectual "tamasha" of several ugly men and women crowding round a temple at regular intervals and reciting some stupid lines which we are asked to accept as an intellectual dissertation on the conflict between theism and atheism. Frankly speaking, the theme of the story as portrayed in the picture is one long torturous sequence of just so much damn nonsense ever presented on the Indian screen.



Madam Alaknanda, the most artistic dancer the industry can boast of, gives a thrilling number in "Gvalan", a picture produced and directed by Mr. Baburao Patel.

Recruit V. Kumar of Matheran Hotel, Karachi, is 5'-6", sings and plays instrumental music. He is anxious to start somewhere.

It will be risky to call Vishram Bedekar an intellectual or even an educated man after seeing his intellectual acrobatics in "Lakharani."

To Prabhat, who have been in the front rank as our nation's entertainers, "Lakharani" must remain a milestone of shame in their brilliant career as motion picture producers.

WHAT A STORY !

The story is at once phantastic and stupid. Rani Bichhwa is the queen of a colony of social outcasts who are professional temple acrobats and performers. We are told that they were intense devotees of God who lived on food given by other devotees who appreciated their daily devotional performances before the temple. If they

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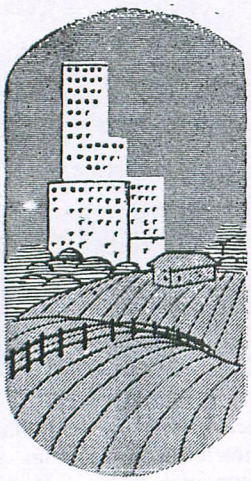

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Direction : **NARI GADIALI** ◆ *Produced by :* **BRIJMALA (Ranjit fame)**

Story, Songs & Dialogues : **MUNSHI KHANJAR** ◆ *Songs :* **SHAMS**

Photography : **SHIAVAX DARUWALA** ◆ *Audiography :* **A. E. CHARLIE**

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missed a regular performance, they also missed their day's meal.

Over this mythical community Rani Ma—the Queen Mother—rules with strict scales of justice. Rani Ma has a daughter in Lakharani and a son in Lachhman. When the story opens Rani Ma is evidently leading a retired life of devotion and Lakha and Lachhman bear the main burden of the professional daily performances. One such daily "tamasha" is interrupted by Rajkumar, a prince of the neighbouring state of the godless. Here the hero meets the ultimate heroine and both are attracted towards each other.

Now we see an inquisition scene in which Lakha proves by a negative method that one having faith in God is protected under all circumstances. This is brought home by some accurate arrow-shooting—an interlude of some physical skill and not of spiritual conviction. The hero laughs at the whole affair and so does the audience. Ultimately the hero kidnaps Lakha and brings her to his father's court. Here we are introduced to a lisping king—the most unkingly-looking person we ever saw. Some more diatribe on atheism follows and the heroine is tied to a horse-back and let loose. She, however, arrives safe at the temple to guarantee a long-delayed meal for her strange community. We are expected to accept this as a climax and a miracle. It is neither.

Surraiya looks cock-eyed in "Tadbir" a picture of Jayant Desai now running at the Krishna, Bombay.

Now the prince starts the usual chase. He becomes a fisherman and starts fishing for his heroine. Very soon love takes several phantastic shapes and we see Lakha and Rajkumar giving us several dog-and-bitch acrobatics and some romantic poses, till the shadow of Rani Ma intercepts them. We now discover that Lakha is destined to be a great queen and must not fiddle with emotions, a privilege of ordinary mortals. Rani Ma denounces her daughter as a sinner and thus delivers Lakha into the arms of Rajkumar waiting round the bush. He takes her to his kingdom and marries her after she has sworn to accept atheism.

That is a fine waist line Munnawar Sultana shows in "Naivya" a picture of Mazhar Khan.

And now the population of the strange colony starts starving and Lakha becomes unhappy. The climax is soon rushed in which Rani Ma tries her aged hand at some sharp-shooting, Lachhman—the nitwit—delivers some sob-stuff, Lakha breaks off the shackles of atheism, Lord Krishna is seduced out of his stone image etc. etc. till the whole blasted "tamasha" ends peacefully for all, the players and the spectators. By this time every one has gone through a month of torture.

ROTTEN ALL ROUND

"Lakharani" is a picture that defies applause. Not once during the long torture did any one in the audience bring his two hands together even to rub them in desperation. Every one seemed to be completely paralysed.

This is Surekha who works in "Rupa" under Bulbul Desai. What is wrong with her lower lip?

Excepting photography and sound everything in the picture is damn rotten. The photography is excellent in parts and rather indifferent in other places. The sound recording is remarkably good, soft and natural.

The story, scenario, and direction are unimaginably stupid. The dialogues are silly and so are the songs. The music is just too rotten for words.

ONLY DURGA KHOTE

From the players Durga Khote in the role of Rani Ma gives a convincing performance in the early parts. In the concluding stages her work just peters out. Monica as Lakha looks too ugly to lead a picture. In the youthful, glamorous role which she is asked to play, she looks too old and too heavy all over. Her portrayal is far from being convincing. She speaks Bengali Hindustani in addition to a bad performance.

With his light eyes Sapru makes a poor hero. He has been given a wrong role to play. He does his best but that is not much to croon about.

Azurie does pretty well as the court dancer by giving her usual fast stuff which we have seen a thousand times. The others in the picture hardly deserve to be mentioned.

"Lakharani" is a picture too rotten for words. Everyone—exhibitors and film-goers—should forget this picture.

THEIR MARRIAGE

THREW AN ATOM BOMB
AND THE TWO BROTHERS
WERE AT LOGGERHEADS

THE MOST ROMANTIC TALE FROM
MAHABHARAT RECREATED IN
ALL ITS GREATNESS
IN

PROFULLA PICTURES'

MAGNIFICENT MOVIE

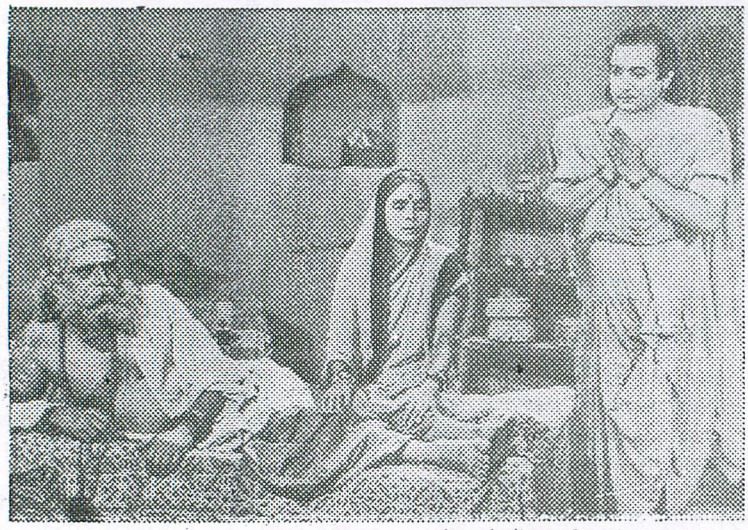
SUBHADRA

SHANTA APTE (Courtesy : S. A. Concerns)

ISHWARLAL - YAKUB - MEENAXI - SHANTA RIN
USHA MANTRI - LATA SALVI - JOG and PREM ADIB

PRODUCED
&
DIRECTED BY:
WINAYAK
Under production
at
Rajkamal Kalamandir

For Territorial Rights Apply :
INDIA FILM CIRCUIT, Lamington Road-Bombay.



History Recreated
In All Its
GLORY
of Sentiment

Emotion to inspire
the present generation
in

MURLI
Movietone's

SHRAVANKUMAR

CHANDRAMOHAN ☆ MUMTAZ SHANTI ☆ SHRAVANKUMAR
K. C. Dey ☆ Menaka ☆ Gulab ☆ Tarabai ☆ Raj Rani ☆ Majid
More — Yeshwant Dave and GOPE —

Direction	*Scenario*	*Music*	*Songs*
RAM DARYANI.	**K. S. Daryani.**	**Bhulo C. Raney.**	**Walli Saheb**

—MURLI MOVIETONE—DADAR—BOMBAY.

REVIEWED IN NEW YORK

By: P. S. HARRISON
(*Editor*: HARRISON'S REPORTS)

"GEORGE WHITE'S SCANDALS"

(RKO, no release date set; time, 95 min.)

The best than can be said for this comedy with music is that the title may insure for it a better-than-average success at the box-office. As entertainment, it is only fair, at times becoming tedious. The fault lies in the story, which is silly and commonplace, and in the treatment, which is unimaginative. The picture does nothing to further the career of Joan Davis, for, although she is a good comedienne, she cannot overcome the inept material. For the most part, the comedy is forced, much of it in slapstick style. Musically, the picture is fairly good. The songs and production numbers are lively, and Gene Krupa's "swing" music and Ethel Smith's organ playing should serve to attract the younger set. Martha Holliday, a pleasing and stunning personality, is outstanding in several dance numbers, and she can act well, too:—

At a reunion of the cast of George White's 1919 Scandals, Joan Davis announces her engagement to Jack Haley, star comedian of the 1945 Scandals, but confesses that Haley's spinster sister (Margaret Hamilton) was trying to break up their romance. Martha Holliday joins the party and introduces herself as the daughter of a chorine in the 1919 show, who had married a British diplomat stationed in Washington. Joan invites her to a rehearsal. Arriving at the theatre on the following day, Martha is mistaken for a chorus girl by Philip Terry, the dance director. Martha amused, decides to carry on the deception, and Joan promises to keep her secret from both Terry and her family. George White and Terry soon discover that Maratha was an accomplished ballerina. They give her a featured spot in the show, much to the annoyance of Bettejane Greer, another dancer. Meanwhile Joan and Haley have their troubles because of his sister's tantrums. A romance blossoms between Martha and Terry, but it soon goes on the rocks when Bettejane reveals Martha's identity to Terry, leading him to believe that she had been amusing herself with him. They quarrel, and Martha fails to appear on opening night. With the show half over, Haley, circulating amongst the audience in a mind reading act with Joan, discovers Martha watching the show. He spirits her backstage, where she effects a reconciliation with Terry in time to appear in her ballet number. Her brilliant performance draws cheers from the audience, and it all ends with Terry and Martha in each other's arms, and with the spinster sister giving Joan and Haley her blessing.

Hugh Wedlock, Howard Synder, Parke Levy and Howard Green wrote the screen play, George White produced it, and Felix E. Feist directed it. Jack J. Gross and Nat Holt were executive producers. The cast includes Glenn Tryon, Rose Murphy, Fritz Feld, Beverly Wills and others.

Unobjectionable morally.

"WITHOUT LOVE"

(MGM, no release date set; time, 111 min.)

In adapting this form the Theatre Guild's stage play of the same title, the producers have altered the plot considerably; to such an extent, in fact, that the story is unrecognizable. It is, however, an amusing comedy-drama, which should prove to be a pretty good box-office attraction because of the leading players' popularity. The story, which revolves around a young couple who marry for convenience and agree never to fall in love, is incongruous, but good performances and some bright comedy situations make it the type of entertainment that leaves an audience in a pleasant mood. Most of the comedy is brought about by the young couple's endeavours to suppress their desire for one another. There is more talk than action, but the sparkling dialogue is a compensating factor. A secondary romance between Keenan Wynn and Lucille Ball, with Patricia Morison as the other woman, provides some humorous moments:—

Seeking a house in Washington, D.C., to conduct secret experiments for his invention of an aviator's oxygen hel-

Angela Lansbury, M.G.M. star, is quite a beauty expert. With a few deft touches here and there, she shows what can be done by almost every woman to obtain better personality.

met, Spencer Tracy, a scientist, meets up with Keenan Wynn, an intoxicated playboy, who invites him to spend the night in a house owned by his cousin (Katharine Hepburn), a young widow. On the following morning, Katharine learns that Tracy's late father and her father had been old friends, and she agrees to let him conduct the experiments in her house. Later, both become better acquainted and learn that each was disillusioned in so far as love was concerned. Tracy had been jilted by a Parisian girl; Katharine lost her happiness through the death of her husband. When Katharine suggests that they marry purely on a platonic basis, so that she could assist him with his experiments, Tracy consents. They keep their platonic pact until Carl Esmond, a mutual friend, makes love to Katharine, awakening her love for Tracy. When he learns of Esmond's advances, Tracy suppresses his jealousy. The big test of their "loveless" marriage comes about when Katharine, learning that the Parisian girl who had jilted Tracy was trying to contact him, quarrels with him. In an endeavour to arouse Tracy, she goes out with Esmond. Her actions have the desired effect on Tracy and, after a series of incidents that cause him to suspect that she had been unfaithful, both discard their platonic pact and embrace.

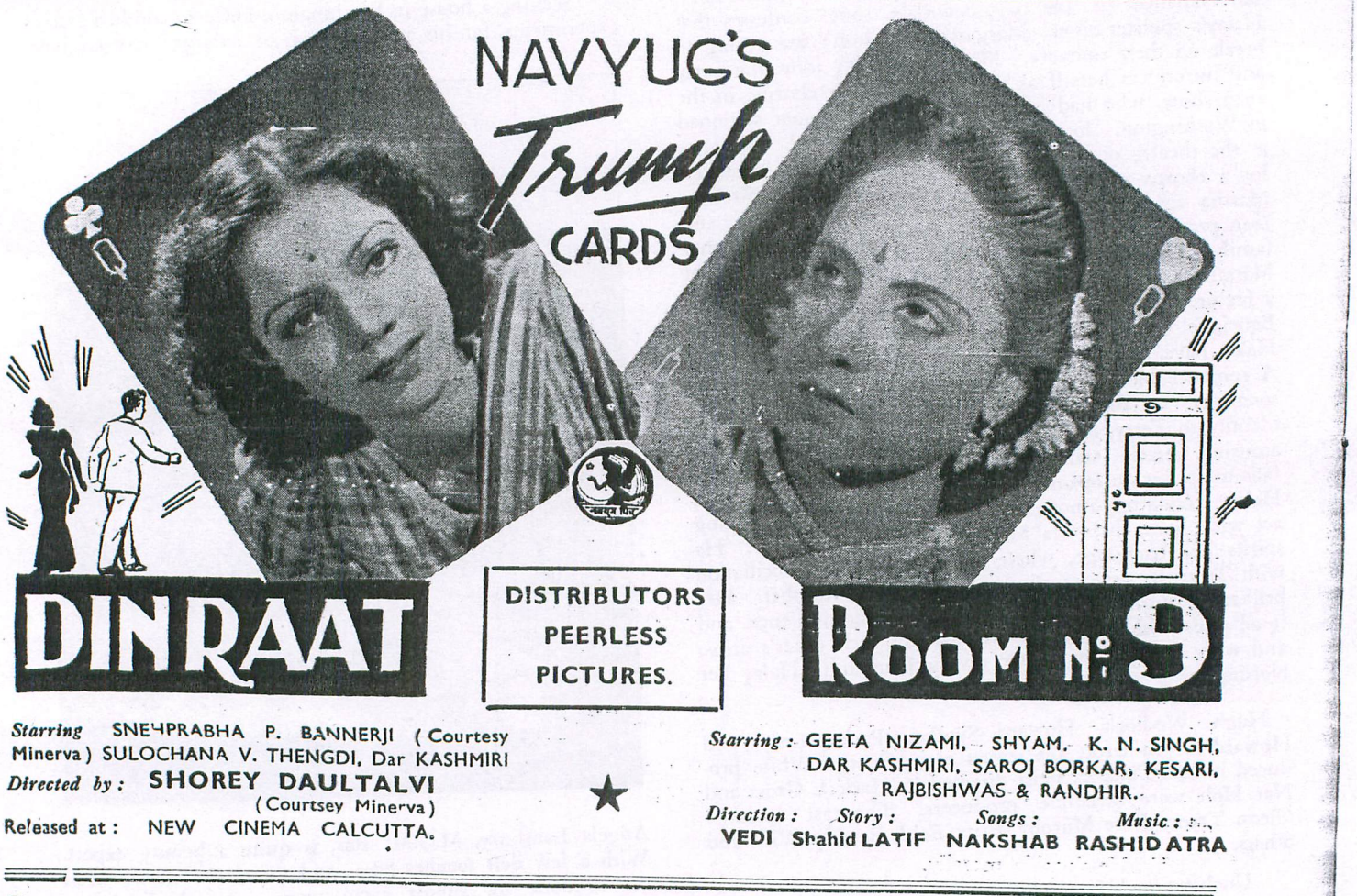
Donald Ogden Stewart wrote the screen play based on the play by Philip Barry, Lawrence A. Weingarten produced it, and Harold S. Bucquet directed it. The cast includes Felix Bressart and others.

Unobjectionable morally.

"THRILL OF A ROMANCE"

(MGM, no release date set; time, 102 min.)

There is no question that this romantic picture will do exceptional business. Van Johnson is one of the most popular stars today, and the picture has been photographed in enchanting Technicolor photography. But the story is trite; it deals with the romance of a young aviator on furlough who falls in love with a young woman, just married to a materialistic business man, and who is left alone when her husband, on their first day of marriage takes a business trip. This theme has been done to death. Individual scenes, however, and good acting as well as good music redeem it. The romantic scenes have been handled with good taste. The actors show restraint, and the music makes them so romantically sentimental that the spectator wishes that there had been no obstacle to their love. The music is effective particularly in the scenes where it accompanies the rhythmical movements of the swimming principals in a pool. Esther Williams is a beautiful girl, and Van Johnson is as charming as ever; they make a good romantic pair. Lauritz Melchior, the famous tenor, sings several classical pieces and some popular. He has a magnetic personality and adds to the picture's entertaining qualities. In some situations he acts as a chaperone to the two young folk, hopelessly in love with each other, but seemingly hopelessly separated. Mr. Melchior's encouragement of a young colored boy, a singer, helps him with a greater share of the audience's sympathy. In the opening scenes, one


NAVYUG'S
Trump
CARDS
DINRAAT
DISTRIBUTORS
PEERLESS
PICTURES.
ROOM No. 9
Starring SNEHPRABHA P. BANNERJI (Courtesy Minerva) SULOCHANA V. THENGDI, Dar KASHMIRI
Directed by: SHOREY DAULTALVI (Courtsey Minerva)
Released at: NEW CINEMA CALCUTTA.
Starring: GEETA NIZAMI, SHYAM, K. N. SINGH, DAR KASHMIRI, SAROJ BORKAR, KESARI, RAJBISHWAS & RANDHIR.
Direction: VEDI Story: Shahid LATIF Songs: NAKSHAB Music: RASHID ATRA

gets the impression that the picture would be a daring advertisement for Fortune Magazine, for it is boldly displayed and spoken about. Fortune could not have bought this plugging for one hundred thousand dollars:—

On the day of their honeymoon, Carleton Young, a young business tycoon, who had swept Esther Williams off her feet leaves her at a resort and goes to Washington on an important business trip. While he is away, Esther becomes acquainted with Johnson, and the two fall madly in love with each other. On the morning that Young returns, Esther and Johnson are shown returning from the woods, where they had been lost overnight. His suspicions aroused, Young orders his lawyers to bring annulment proceedings. His action pleases, not only the two young folk, but also their friends at the resort. Melchior, happy that matters had turned out so well, assembles an orchestra to serenade the young couple, and he sings a romantic song.

Richard Connell and Gladys Lehman wrote the screen play, Joe Pasternak produced it, and Richard Thorpe directed it. The cast includes Tommy Dorsey and his Orchestra, Frances Gifford, Henry Travers, Spring Byington and others.

Unobjectionable morally.

"WEEK-END AT THE WALDORF"
(MGM, no release date set; time, 128 min.)

Good entertainment for all types of audiences. That it will be an outstanding box-office attraction is a foregone conclusion, for the popularity of the players is enough to insure its success. While the credits state that the story was suggested by a play by Vicki Baum, it is apparent that it is an up-to-date version of "Grand Hotel," with alterations, of course. The story combines a series of incidents affecting the lives of different people at the hotel, with the action constantly shifting from one group of characters to another group. Some of these incidents dovetail with one another, while others have no connection whatever, yet all have been presented in so deft a fashion that one's interest in the proceedings rarely wanes. It has considerable comedy, but much of it, particularly the comedy contributed by Robert Benchley, is rather weak.

The different characters are as follows:

Ginger Rogers, as a glamorous movie star, and Walter Pidgeon, as a famous war correspondent, who fall in love after she mistakes him for a burglar and he gleefully permits her to "reform" him. This part of the picture is marked by bright sophisticated dialogue and situations.

Lana Turner, as a pert hotel stenographer, who yearned to live a life of glamour on Park Avenue, and Van Johnson, as an Air Force captain, who was staying at the hotel for a final week-end before undergoing an operation that may prove fatal. This part of the picture is concerned with their romance and with Lana's ultimate decision to forsake her dream so that she could marry Johnson and give him courage to overcome his ailment.

Others in relatively lesser roles include Edward Arnold, as a fake oil stock promoter, whose plot to fleece the Bey of Aribajan (George Zucco) is foiled; Keenan Wynn, as a cub reporter, who, aided by Pidgeon, unmasks Arnold; Robert Benchley, as a gossip columnist and bon vivant; Phyllis Thaxter, as a worried prospective bride; Leon Ames, as Ginger's press agent; and Rosemary DeCamp, as her maid.

Xavier Cugat's Orchestra furnishes some pleasant music, highlighted by the singing of Lina Romay. Cugat and Miss Romay also take part in the action, provoking some good comedy.

The sets depicting the different lobbies and suites of the Waldorf-Astoria Hotel are magnificent, and their detailed reproduction is nothing short of amazing. Life in the huge hotel is depicted vividly; the producers have worked into the plot subtly the different services and advantages it has to offer. As a matter of fact, the picture is a huge advertisement for New York's Waldorf-Astoria, but it should prove of interest to many movie-goers who have never visited the big city.

Sam and Bella Spewak wrote the screen play, Arthur Hornblow, Jr. produced it, and Robert Z. Leonard directed it.

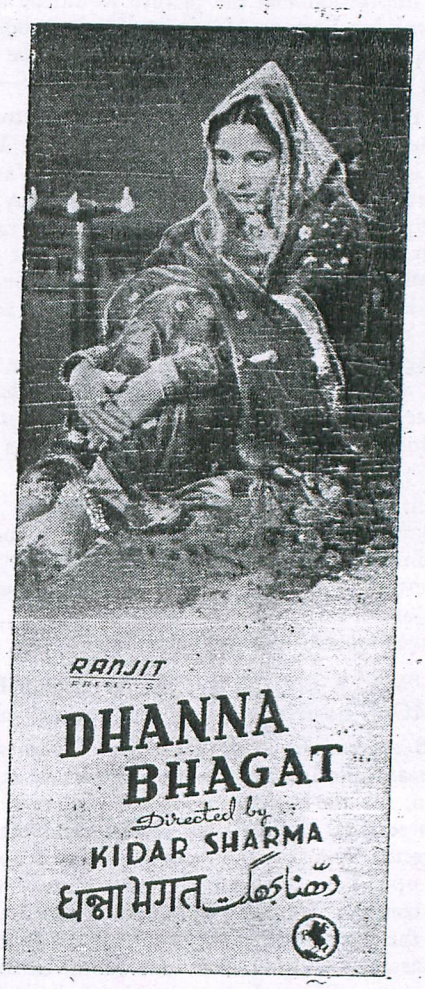
Unobjectionable morally.

"LOVE LETTERS"

(Paramount, no release date set; time, 99 min.)

Fairly good. It is a strong romantic drama, with a particular appeal for women. The story, which concerns itself with the unusual romance between an honorably discharged British officer and his best friend's widow, an amnesia victim, is slow-moving and somewhat involved, and at times not too convincing, but it manages to hold one's attention throughout, mainly because of the fine performances. A number of the situations are warm and appealing, and others are strongly emotional. The main characters are sympathetic, and the love the hero and heroine have for each other is so genuine that one is moved deeply by their unhappiness. The direction is intelligent, and the settings are good:—

As a favour to Robert Sully, a gay, irresponsible fellow officer in Italy, Joseph Cotten reluctantly writes beautiful love letters to Jennifer Jones, a girl in England, signing Sully's name to them. Sully, granted leave, returns to England and marries Jennifer, who believed him to be the author of the letters. Months later, Cotten, wounded, returns to England to recuperate. There he learns that Sully had been murdered under mysterious circumstances. Cotten meets Jennifer at a house party and learns that she was an amnesia victim, the result of her husband's murder. Checking through newspaper files, he learns that her marriage to Sully had been an unhappy one, and that Sully had been stabbed to death while in a drunken mood, during which he had tried to beat Jennifer. The shock had caused her to lose her memory, and because she could not testify in her own behalf she had been sentenced to a one year prison term for manslaughter. The only other witness to the murder had been Gladys Cooper, her foster mother, but a paralytic stroke suffered at the time of the murder had left her speechless. Cotton and Jennifer fall in love. He marries her, fully realizing that she might one day regain her memory, and that her love might turn to hate when she learns that he had written the love letters that had brought tragedy into her life. They lead an idyllic life together, but different incidents soon cause Jennifer's amnesia to recede. She eventually regains her full memory, but is disturbed by her inability to recall if she had her husband. Her foster mother, who had by this time regained her speech, confesses that she had stabbed Sully to death to stop him from beating Jennifer. Her innocence



Starring :

KAMAL ZAMINDAR
KAMLA CHATTERJI
N. KABIR, BABY MUMTAZ.

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Story:	*Dialogues & Songs:*	*Music:*
RAZIA BANO	C. M. HUNAR	M. SHAFI

Direction: RAFIQ RAZVI

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★

proved, Jennifer looks forward to a happy life with the man whose love letters she held dear.

Ayn Rand wrote the screen play from the novel by Chris Massie, William Dieterle directed it, and Hal Wallis produced it. The cast includes Ann Richards, Anita Louise, Cecil Kellaway and others.

Unobjectionable morally.

"THE LOST WEEKEND"

(Paramount, Nov. 23; time, 99 min.)

From an artistic point of view, this drama is impressive, for the direction and the acting are of the highest order. But it is hardly the type of entertainment that motion picture-goers want to see today, for it is grim and depressing. Its chief appeal will probably be to class audiences and to those who seek the unusual in motion pictures. It is definitely not a picture for children, and its reception by women is doubtful; they may find the action too morbid for their tastes. The story, which is based on the widely read novel by Charles S. Jackson, revolves around a chronic drunkard, and it depicts his physical and mental sufferings as a result of his inability to curb his frenzied desire for drink. Were it not for the effective way in which Ray Milland portrays the alcoholic, he would be an extremely unsympathetic character, for his actions are unpleasant almost to the end; one cannot, however, help feeling pity for him. One particular sequence, where Milland, in a state of delirium, sees a flying bat corner and kill a mouse, is so starkly realistic that persons with sensitive stomachs will be sickened. Human suffering, whether physical or mental, is not a cheerful theme, and this picture is certainly not a pretty one.

Having just recovered from a severe case of alcoholism, Milland, an aspiring writer, contrives to avoid spending a weekend in the country with his younger brother, Phil Terry, whose apartment he shared, so that he could resume his drinking. Left without any money for drinks, Milland, frenzied with thirst, steals ten dollars his brother had hidden for a cleaning woman, and purchases two quarts of rye whiskey. He drinks himself into unconsciousness. On the following day, he resolves to give up drink and get to work on his novel, but his lust for alcohol proves so strong that he gives up trying to write and resorts to purse snatching to raise money for liquor. Weak for hunger and excessive drinking, he collapses in the street and is taken to the alcoholic ward of a local hospital. There, a male nurse chides him for being an incurable drunkard. Unable to stand the ravings of the other alcoholics, Milland escapes from the ward and forces a liquor store proprietor to give him a bottle of rye without payment. He returns home and finds Jane Wyman, his sweetheart, waiting for him. She puts him to bed. On the following morning, Milland, ashamed, determines to commit suicide in the belief that he would be better off dead than a slave to drink. But Jane, who had long made sacrificial efforts to cure him, learns of his intentions. She foils his suicide attempt and convinces him that he possessed the will power to rehabilitate himself.

Charles Brackett and Billy Wilder wrote the screen play. Mr. Brackett produced it, and Mr. Wilder directed it. The cast includes Howard da Silva, Doris Dowling, Frank Faylen and others.

"LADY ON A TRAIN"

(Universal, August 24; time, 93 min.)

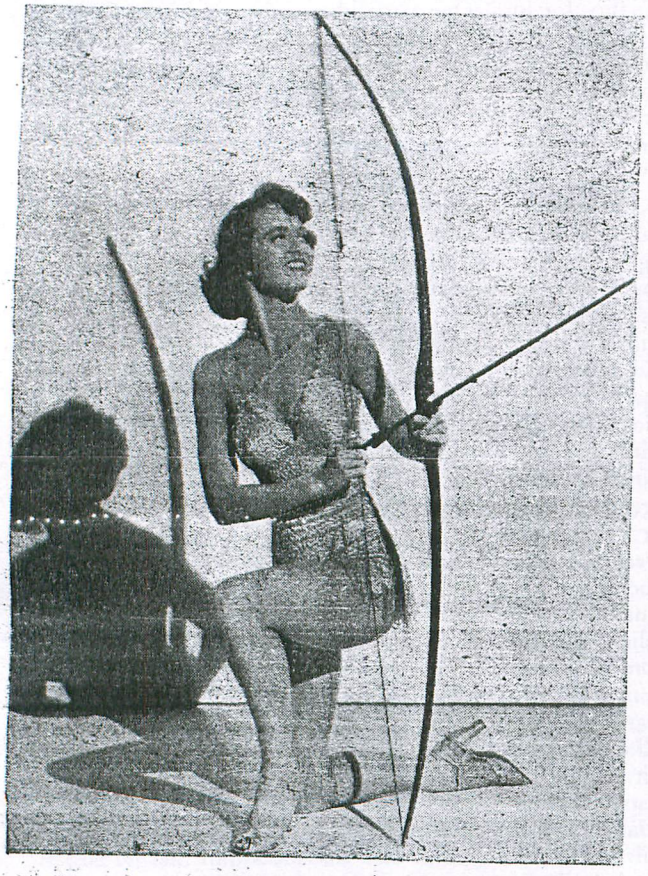
This mixture of murder, mystery, melodrama and comedy, will have to depend on Deanna Durbin's popularity, for, as entertainment, it is only fair. The story is thin and unbelievable, and the players struggle with the poor material. One wonders why Universal has wasted the talents of Miss Durbin, its most valuable star, on a story that is so far-fetched and at times ridiculous. Those who are not too concerned about the credibility of a plot may find some of the situations quite amusing. Three songs sung by Miss Durbin give the picture its most entertaining moments.. As a matter of fact, more accent on the music and less on the melodramatics would have helped matters considerably. To the picture's credit are the swift action and the good production values:—

As her train stops on the elevated tracks leading into New York's 125th Street station, Deanna Durbin, a wealthy California debutante with a penchant for reading mystery stories, sees a murder committed in a building facing the tracks but does not see the murderer's face. Deanna eludes Edward Everett Horton, her father's New York representative, who had been assigned to guard her, and rushes to the police to report the crime. When the police dismiss her as a crank, Deanna seeks the aid of David Bruce, her favourite mystery book author. Bruce, fearing the wrath of Patricia Morison, his jealous fiancee, puts Deanna out of his apartment. She follows Bruce and Patricia to a movie theatre, where she sees a newsreel shot reporting the death of a wealthy shipbuilder on his Long Island estate, and recognizes the man as the one whom she had seen murdered. After creating a disturbance in an unsuccessful attempt to get Bruce to accompany her, Deanna goes to the estate to investigate. There, the dead man's relatives and associates, gathered for the reading of the will, mistake her for Marie Plamer, a night-club singer, to whom the victim had left the bulk of his estate. Searching for clues, Deanna finds a pair of bloodstained slippers and manages to get them out of the house. Finding it necessary to carry on the deception in order to gain more evidence, Deanna goes to the night-club where she locks Marie in a closet and takes her place as the club's singer. Meanwhile the relatives and other sundry characters, some of them bent on regaining the slippers, arrive at the club. Bruce, who had finally become intrigued by the mystery, joins the party. Deanna soon finds herself embroiled in a series of strange adventures that result in two additional murders before she, aided by Bruce, finally unmasks the killer as Ralph Bellamy, one of the victim's nephews. It all ends with Deanna and Bruce embarking on a honeymoon.

Edmund Beloin and Robert O'Brien wrote the screen play, Felix Jackson produced it, and Charles David directed it. The cast includes Dan Duryea, George Coulouris, Allen Jenkins, Elizabeth Patterson, Samuel S. Hinds and others.

Unobjectionable morally.

Known for her craze to play the unconventional roles, Ella Raines is now working in a murder drama, "Uncle Harry" produced by Universal.



Frances Rafferty, M.G.M. star, becomes more aggressive with a new offensive gadget, as if her eyes were not enough to kill.

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

YOUR FUNERAL

"In this city there are only five cinemas. One is reserved for stunt pictures, one for English, Bengali and some rotten Hindi stuff; the remaining three are intended to give us some good pictures. But the management—sound, seats, selling "pan-bidi-cigarette" in the midst of the shows—all contribute to ruin any entertainment we may get. If you happen to visit these theatres, you will leave the hall without enjoying the picture."

BENARES. **M. Pandey.**

WHY DON'T YOU?

"Can the march of our film industry be really called progress? That is the question haunting every sincere filmgoer and honest critic. If we examine the stuff thrust down our throats for the past two or three years, we come to the inevitable conclusion that the standard of our pictures is fast deteriorating. It is indeed difficult to ascertain as to who is responsible for this. "The producer whose only object seems to be to fill his pocket to the brim, doesn't want to miss the present boom. Every Tom, Dick and Harry has begun to don the producer's mantle and to wield the megaphone. If any picture clicks at the box-office a train of prototypes follow it. Thus we have had several seasons, as the boy-meets-girl story season, the mythological season, the historical season etc. If a particular star catches the fancy of the masses in a particular picture, he or she is at once booked for umpteen other productions, no matter whether he or she is fit for the role assigned. We are expected to recreate ourselves by seeing the same old faces in every picture. No wonder many quit the theatre in the middle of the show.

"What is the press doing? Is it performing its duty honestly? My answer is no. Most of the critics are partial. You, I dare say, are no exception.

"Then what is the way out? Who is to check the greedy producers? Those who pay the piper should necessarily call the tune—I mean the film-fans. But are they represented in the film industry in any way? No. So I implore someone to take the lead and consolidate all the fans under an united and powerful organization—an organization which should determine the destinies of an industry which is an educative and recreative medium in itself."

MADRAS. **S. Aurames.**

HULLO, SOUTH INDIANS!

"It has now become clear as broad day-light that freedom cannot be achieved without national unity. And who but a fool can deny the use and importance of a common language in creating unity among our people?

"To promote the blessed cause of national unity, our film producers

"Panihari" seems to be having quite a strong heroine in Shanta Apte.

can do nothing better than producing all pictures in Hindustani, leaving the provincial languages for daily use at home. Now that the A. I. R. has given them the lead in this matter, they have only to follow suit. Is it much to expect even this from them?"

JAIPUR. **Bal Krishna Mathur.**

AN IDEA

"The other day, I visited the much boosted "Humayun", directed by Mehboob. After the picture, one of my friends (who did not know Hindi) asked me whether, "Humayun was the son of Babur, or Babur, the son of Humayun." Though the question looked ridiculous at first to me, it appeared quite reasonable after deep thought and it was this question that served me as an impulse to write to you.

"Producers spend lakhs of rupees over each picture, forgetting that India is still for a major part an uneducated country. If only they make it a point to give a commentary of the summary of their picture on the screen before the actual picture commences, in the language of each province in which the picture is shown, they will not only make their picture a cent per cent success, but also help the illiterate masses to understand them better, and cherish in their minds the achievements of great makers of India like. Akbar, Humayun and Chandragupta."

MYSORE. **H. S. Rajagopal Rao**

WILL THEY?

"Producers of "Phool" have given us nothing new but have followed the proverbial beaten track by manufacturing a hotch-potch of everything. The theme relating to loss of memory and its revival has been exhibited innumerable times on the Indian Screen. Emotional phenomena and dramatic touches are conspicuous by their absence. Music is simply absurd. Veena at regular intervals sings ghazals with hopeless tunes and those too at moments when they are uncalled for.

"Reference to the oft-repeated Hindu-Muslim unity is quite irrelevant. Failure of the picture despite its galaxy of stars establishes the maxim that too many cooks spoil the broth especially when they are at the mercy of an amateurish director. The latter's attempt to impart a political colour to the picture is disastrously unsuccessful. Will our producers and directors kindly make it a point to cater to the refined taste of the Indian public and refrain from squandering millions on meaningless stuff like "Phool"?

DELHI. **Ram Narain**

GALA DUPING?

"Misled by the advertisement "The Gala Opening of 'Andhera', a Ranjit's Musical Social Hit," in Madras, I had the misfortune to see this picture wasting 2 hours' sleep and 13 honest annas, and got a good headache in return.

"What is the 'Gala' and what is the "Musical Social Hit" in this, I am utterly at a loss to conjecture. Is there one gala scene, or one musical song, or one attractive face in this whole "Andhera" film? From start to finish, true to its name "Andhera", the picture presents only doleful scenes, monotonous lamentations and lugubrious faces, all tending only to bore and depress the spectators instead of entertaining them. And the exhibitors shamelessly advertise this rot as "The Gala of Musical Social Hit."

"Will the theatre-wallas ever realize their responsibility and stop this dirty trick of duping the people by such exaggerated advertisements?"

MELVISHARAM. **H. A. Rahman.**

AT WRONG ALTAR

"In Lahore the distributors and the exhibitors have adopted a very unfair policy. Big flops like "Shirin Farhad" and "Us Par" are released at first-rate cinemas and made to run for weeks together, while some of the good pictures are shown at second-rate cinemas, where the cultured classes seldom go. A few days ago the long-awaited classic "Draupadi" met with this fate. It was released in an obscure theatre of the city.

"A large section of the public who had the good luck to see your picture are full of praises for it. But what about the unlucky majority who missed it? Pray, come to our aid and persuade the distributors to re-release "Draupadi" in a first-rate cinema".

LAHORE. **Sant Dass.**

INDEED, WHY?

"Had you any occasion to visit the tea-stalls at the local cinema-houses, particularly those meant for the lower class people? Do try them next time. The most rotten tea is served here and the other stuff is just dirty. And above all the stall-keepers are rude and insulting. When this is brought to the notice of managers of the cinemas, they are equally rude and always remark: "Have it if you want." Are not these stalls under the supervision of theatre-authorities? Is it not the duty of the Health Department of the Bombay Municipality to look in at these stalls? These fellows are just looting the public with rotten stuff and through the patronage of the cinema-authorities. Why?"

BOMBAY. **R. B. Kamat.**

DANGEROUS CONDITIONS

"I am in an awful dilemma Mr. Editor! After reading your reviews, somehow I do not like to see those pictures and waste my money. As we get only nth. rate of flops, I cannot see even a single picture in a month. If I go to a picture inspite of your condemning it, even if it is tolerable it becomes boring, perhaps because of the prejudiced mind. I cannot stop reading your magazine, nor can I keep myself away from the pictures. Now tell me, what should I do?"

MYSORE. **M. D. Putraj.**

ARTFUL ART?

"Shantaram is reported to have said at a dinner party given in his honour, that in a poor country 'Art For Art's sake' is a costly luxury. Obviously he meant to say that he believes and practises in 'Art for People's Sake', hence according to him "Shakuntala" was an example of the same.

"A handful of journalists may discover that his "Shakuntala" was a progressive picture but in the opinion of most of the wise and learned critics, it was just a cold-blooded murder of Indian culture and Kalidas. If he has really some feeling in his heart for his poor country, in right earnest he should stop giving 'Art-for-People's-Sake'-pictures like "Shakuntala" and "P. P. A. Dera". I feel that I am voicing the sentiments of other readers. Let us hope that he will resume giving pictures like "Admi", "Padosi", "Amar Jyoti" etc., whatever you may call them—'Art for Art' or People's Sake'. Even now it is not late. Hurry up! Mr. V. Shantaram."

BOMBAY. **Basant Ram.**

EXPECTING TOO MUCH

"Recently I had the occasion to visit the Majestic Cinema, Delhi to witness 'Humayun'. Messrs. General Talkies Distributors Ltd., under whose management the House runs advertised that plans were open for advance booking. At the Booking Office I asked for two tickets in the highest class. I was given a printed receipt mentioning therein 'Received Rs. 6/12/- for two seats in Balcony'. No seat numbers. I enquired from the manager why no seat numbers were given on the receipt and was told that this is the way they book seats in advance.

"On reaching the picture house in time, I was told that there were no two seats vacant together, but separately. Should I and my wife sit separately? What is the use of this kind of Advance Booking when wife and husband are to sit separately? Can M/s. General Talkies Distributors Ltd. explain through the medium of your paper?'

NEW DELHI. **Janki N. Sharma.**

AN OASIS

'Fortunately or unfortunately, this so called district headquarter is proud of possessing only one theatre, a damned theatre, equipped with a single projector and furniture of Rip Van Winkle's time and exhibiting pictures of half a decade old. What an ideal theatre in the year 1945! Is it not high time for the State to do something?

ANANTAPUR. **K. V. Ratnam.**

REALLY?

"I am constrained to observe that you, of all the people, after presenting us with such a polished

"Gvalan," produced and directed by Mr. Baburao Patel is a village romance round the life of a milkmaid.

picture as "Draupadi" seem to have determined to rest on your oars, while your numerous admirers desire that you should again give us something different from the common rut of the present-day pictures and thus enable us to satisfy our craving for novel themes and neat pictures.

"Again taking into consideration the fact that you have at your disposal the services of one of the most talented and charming ladies of the screen—Miss Sushila Rani—whom millions of her fans are dying to see again, it is our earnest request that you should again give us another good picture which will not only satisfy the intelligent public but will also enable you to win fresh laurels and enhance the prestige of the Indian Film Industry."

AJMER. **Saran Beharilal.**

LEFT BEHIND

"Only recently I had the opportunity of seeing Shantaram's 'P.P. A. Dera' and I came to the conclusion that Shantaram must have forgotten to take his brain with him when he left the Prabhat. What do you think?"

TRICHINOPOLY. **C. R. Shiva Ram.**

SHOOT AWAY

"If only I had a gun! At least a little over half a dozen producers should thank heavens that I haven't got one.

"I'm pained. And I'm discouraged. These people who boss the film-making concerns seem to have put on the skin of a rhinoceros. Perhaps they have also lost all sense of values. Otherwise I wouldn't have written what I'm writing. The condition of our films is hopeless. (There is no other appropriate word for it.) And the tragedy is that nobody is doing anything about it in right earnest. "And, by the way, Mr. Patel, why don't you do something with a view to breaking open the gates of our film industry to educated and sincere young men who want to adopt direction as their career? Or are you also one of those bloody "Haves" who do not feel disposed to have anything to do with the "Have-nots"?

NEW DELHI. **K. P. Sethi.**

LACK OF IMAGINATION

"The managements of our local cinema houses display poor imagination in booking their weekly programmes. In this big town Patna—the Capital of Bihar—we never get pictures as soon as they come out of the studios. Pictures, which are released at other places months before, or in some cases years earlier, are freshly released in our local cinema houses. Thus they lose much of the charm and interest and naturally don't draw well.

"What is more funny is that we find very old pictures running here for the third or fourth time, while we literally 'starve' for new pictures. Why don't they get rid of such stupid method of business?

PATNA. **Amar Nath Kapoor.**

VERY SORRY

"Mr. Baburao Patel, you have offered a fabulous price of Rs. 3|- for few particular issues of "filmindia" which are missing from your files. Is it not an insult to a collector to accept Rs. 3|- for a single copy? Your yeomen services to the Industry in general and film-fans in particular cannot be forgotten so easily, especially when you are donating few pages every month under the caption of "Woes & Echoes". No doubt the old issues of "filmindia" are like an antique relic, which one should be proud to possess, yet those should be returned to a man whom the readers owe much. Mr. Baburao Patel, have you forfeited this little hope from your readers?"

KARACHI. **T. K. Advani.**

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Barua Gives Evidence In Fraud Case!

Interesting Experience For A Film Director !

Mr. Pramathesh Chandra Barua, a film producer and zamindar, was examined as a witness in the case in which Mr. S. K. Ghose, I.C.S., and 22 others are being prosecuted before the Second Special Tribunal at Alipur on a charge of conspiracy to commit criminal breach of trust in respect of over Rs. 76,00,000 belonging to the Government of India.

Examined by the Advocate General, Mr. Barua stated that his father died in 1942. He and his two brothers were at present owners of their zamindary at Gouripore, Assam. The gross income of the zamindary was about Rs. 5 lakhs and the net income, after paying the debts, was about Rs. 1 lakh. Witness' income from the film business varied from Rs. 15,000 to Rs. 20,000/- a year. His Calcutta address was 14, Ballygunge Circular Road.

Witness knew Mr. S. K. Ghose for about 4 years. Mr. Ghose's father-in-law was Dewan of their estate. Witness had never business transactions with Mr. Ghose. He had never at any time a sum of Rs. 30 lakhs of his own, nor did he ever jointly own such an amount with his two sisters, Nihar and Nilima. To his knowledge, his sisters never possessed a sum of Rs. 30 lakhs.

STORY OF Rs. 30 LAKHS

In June, 1944, Mr. Ghose went to witness' house and told him that he was working for Government in certain war jobs and wanted witness to help him. He said that for purposes of the work he had certain sums of money given to him by the British War Cabinet. He mentioned the amount which he had with him as Rs. 30 lakhs and added that this money had nothing to do with the Government of India. Because of the secret nature of the work he could not divulge to the income-tax people that he was in possession of this amount. As witness was himself a civic guard, Mr. Ghose suggested that he (witness) would help him by pretending to be the owner of this money. As an I. C. S. officer he (Mr. Ghose) was not supposed to have so much money, and if witness helped him, the income-tax people would not ask him questions and he would not have to divulge the secret nature of the war work. He told him that he (witness) should give him certain letters intimating that he (Mr. Ghose) was holding the money on his behalf. Mr. Ghose further told him some of the money was in cash while the rest had been invested in property.

HOW LETTERS WERE DRAFTED

Witness wanted to consult his solicitors but Mr. Ghose told him that

Director P. C. Barua says he never had 30 lakhs.

the nature of the work was so secret that he should not consult anybody. About the third week of July, 1944, Mr. Ghose saw him at his house and brought certain drafts of letters that witness was to write to him. Shown a draft, witness said that the corrections were in Mr. Ghose's handwriting and were made in witness' house. Witness was asked to write as per draft and did so without bothering about the contents. Witness wrote 23 letters purporting to have been written on various dates from June, 1943 to July, 1944. All the letters were written by witness at two sittings. Mr. Ghose suggested the dates and was present when the letters were written. The letters showed that witness was sending different sums of money on different dates on behalf of himself or his sisters. He did not pay a single pie to Mr. Ghose. As Mr. Ghose suggested that the use of different kinds of paper would make the matter more realistic, some letters were written on papers with witness' letter-head while others were written on plain paper pads. Mr. Ghose also suggested the use of different kinds of inks so that the letters would give the impression that they were written on different dates. Two days later, Mr. Ghose gave him 24 letters, which were in his handwriting, purporting to be replies to witness' letters. Witness kept these letters and also the draft letter given by Mr. Ghose in his iron safe.

STATEMENT BEFORE POLICE

In August, 1944, witness went to Bombay and stayed with his friend Lt. A. K. Mukherjee, who was also a relation of Mr. Ghose. On receipt of two telegrams from Calcutta witness learnt that his house had been searched by the police. He suspected that the search might be in connection with the letters he had given to Mr. Ghose. He discussed the matter with Lt. Mukherjee and later consulted Mr. P. M. Kanga, a Bombay Solicitor. He told Mr. Kanga all about those letters. Mr. Kanga said that he had done a wrong thing and advised him to tell everything to the police. On August 16, Inspector P. Ghoshal of the Calcutta Police saw witness at Bombay. Witness was taken to a Bombay police officer to whom he made a statement. He also asked Mr. Kanga to tell the police what he (witness) had told him a few days ago. Witness had no objection to Mr. Kanga telling the court what he (witness) had told him or what advice Mr. Kanga had given him. A few days later witness returned to Calcutta. Later, the police came and took away some letters and other documents from his iron safe.

The hearing was adjourned to a later date.

OUR REVIEW

"Chand Tara" Charlie's Stupid Time-Killer !

Picture Produced For Fools !

To those students of the Indian film industry who are not yet convinced of the fact that our producers produce pictures for fools, "Chand Tara" provides one more proof. From the beginning to the end it is a picture designed eminently for prize fools. And fools react marvellously to this stuff remembering our experience of a navy rating, next to us during the show, sitting constantly on the edge of a chair and shouting, "Shabash Dost", whenever Charlie did something infernally stupid.

One cannot deny that there is a market for such stuff and producers who are never anxious to acquire any intellectual status—their only purpose being money—pander by giving the people such cheap and demoralizing stuff putting aside high ideals and social purpose which critics usually try to associate with the profession of film production.

CHAND TARA

Producers : Asiatic Pictures
Language : Hindusta..i
Story : Narayan Patel
Dialogues : Pandit Indra
Songs : Swami Ramanand
Pho'ography : Fali Mistry
Audiography : Romesh Desai
Music : Gyan Dutt
Cast . Charlie, Suvarnalata, Jagdish Sethi, Indira etc.
Released At : Capitol, Bombay.
Date of Release : 21st Sept. '45

Directed By :
MANIBHAI VYAS

A FARCICAL STORY

As "Chand Tara" is a picture for fools, the story is stupid. It is about a village boy Raju who is shown as learning in a college and failing constantly. He returns home a failure and tries to bluff his people. He is soon exposed by the villagers. He has a sweetheart in Ratan, the daughter of the well-to-do village chief. Raju's father is in debt as usual. Raju is both ambitious and needy. Very soon everyone is against him. He decides to trek out of the village in search of adventure.

Taking a companion he acts a prince and gets into a neighbouring mismanaged state. There he imposes special toll-tax on one and all vehicles and collects money with impunity. This farce goes on for sometime, till Ratan comes in search of Raju who is found with the Dewan's daughter. Usual complications now bring the climax in which Raju is condemned to be run over a motor car. At the last minute the king, with his eyes opened by Ratan, saves Raju and ends the story romantically.

From the first foot to the last the whole affair is humbug—pure and simple. From the story-writer down to the artiste everyone seems to have treated the stuff in a farcical manner.

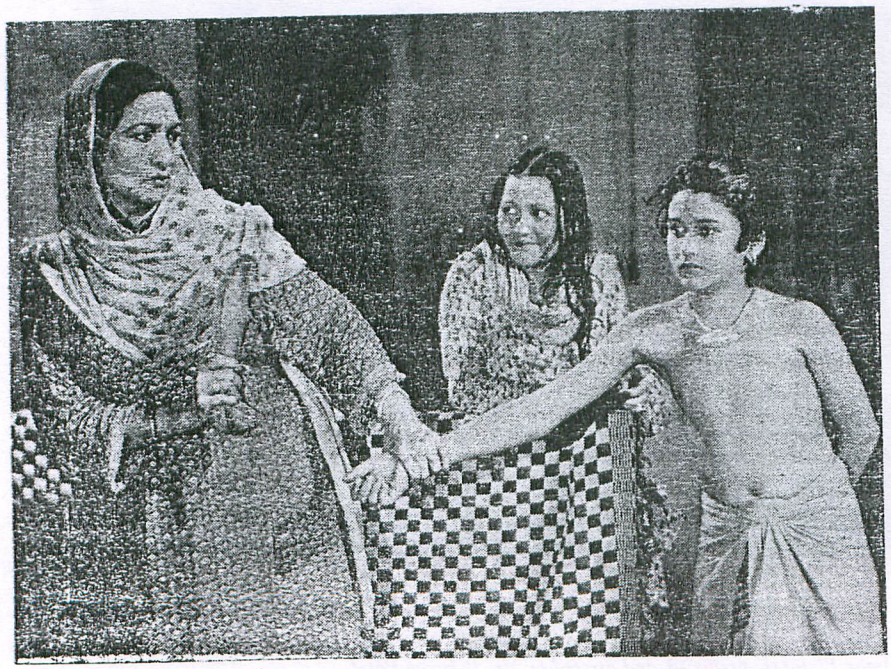
Technically, the production values are not so bad. Photography is pleasant in parts, while the director has also shot the picture rather neatly in parts. The sound recording is a bit indifferent. Music can be called both snappy and frivolous. The song compositions are stupid at best and the dialogues insipid and useless. The story, as presented on the screen, did not require any direction and Manibhai has not been generous with it.

CHARLIE'S USUAL ANTICS

Charlie, if you make peace with the clownish expression of his role, gives the usual slick performance. It is a pity that this talented artiste has to earn his living by giving slapstick work from picture to picture. Suvarnalata does pretty well throughout the picture but looks hideous and ugly—especially when she gives a la Vasanti movements in the first song which she sings with the village costume.

Indira has also done well as the Dewan's daughter. We hope to see a little more of this girl as she seems to have some talent for acting.

Whatever fools think of "Chand Tara", we found the picture disgusting without even a single moment of intelligent relief. It is not a picture for the readers of "filmindia".



Veteran Chanda Bai always gives a good performance. Here she is again in "Dhanna Bhagat", a devotional subject of Ranjit.

MADHURI—

This old favourite is back again to the old game of thrilling millions and you will soon see her in "Gvalan" a social story of Amar Pictures, produced and directed by Mr. Baburao Patel.

Calcutta Judge Warns Cinema Owners !

Sky-Sign Yields Rs. 5450/- Damages !

"If the present lot of the pedestrian in Calcutta is to be aggravated by danger from the falling of articles attached to licensed sky-signs in such a way that a monsoon gust will blow them into the streets, then a new terror will be added to life. This is a matter which the Calcutta Municipality can control."

This note of warning was sounded by Mr. Justice Khundkar of the Calcutta High Court while granting a decree for damages for Rs. 5450|- in favour of the plaintiff Manindra Nath Mukherjee against the defendant, Mathuradas Chatturbhuj, proprietor of a motion picture exhibition establishment called the Rupali Cinema situated in Ashutosh Mookerjee Road.

This was an action for damages for injury caused to the plaintiff by the fall from the roof of the defendant's premises of a cinema advertising device, called a banner, which was an article made of cloth within a wooden frame. On July 5, 1943, a banner within a wooden frame fell from its position against the sky-sign of the cinema. The contraption fell on the plaintiff who was passing along the pavement. The plaintiff sustained a cut on the head. The plaintiff was bed-ridden for about one month and the accident had injuriously affected his efficiency and capacity for work. The defence inter alia was that the plaintiff was not struck by the banner but by something else.

After granting the decree in favour of the plaintiff, his lordship in conclusion observed:

"Before I leave this case there is a word I wish to say in the public interest.

"The plaintiff, an inoffensive passer-by in a public thoroughfare, was severely injured by an advertising device consisting of a picture on cloth in a wooden frame 12 ft. by 3 1|2 ft. which fell from its attachment on a sky sign framework erected on the roof of the Rupali Cinema House. I have found that the mishap was due to the negligence of the person or persons who had caused this contrivance to be fastened to the frame of the sky-sign by means of ropes, and I have awarded the injured man a sum of Rs. 5450|- as damages both general and special.

A NEW TERROR

"If the present lot of the pedestrian in Calcutta is to be aggravated by danger from the falling of articles attached to licensed sky-signs in such a way that a monsoon gust will blow them into the streets, then a new terror will be added to life. This is a matter which the Calcutta Municipality can control.

"It is not helpful to say, as the Chief Law Officer of the Corporation, who was called as a witness by the Court, has said, that because a sky-sign is, according to its definition in the Act, not a sky-sign till an advertisement is displayed from it, the licensee has the right to the things to the framework and that he commits no violation of the conditions of his license unless he has neglected to take proper precautions. The fact remains that Municipality can, if it will enforce frequent and regular supervision of licensed sky-signs so as to prevent occurrences like the one which has given rise to this action for damages.

UNSATISFACTORY STATE OF THINGS

"An unsatisfactory state of things is disclosed by the evidence of the Municipality's District Building Surveyor, who deposed as follows:—

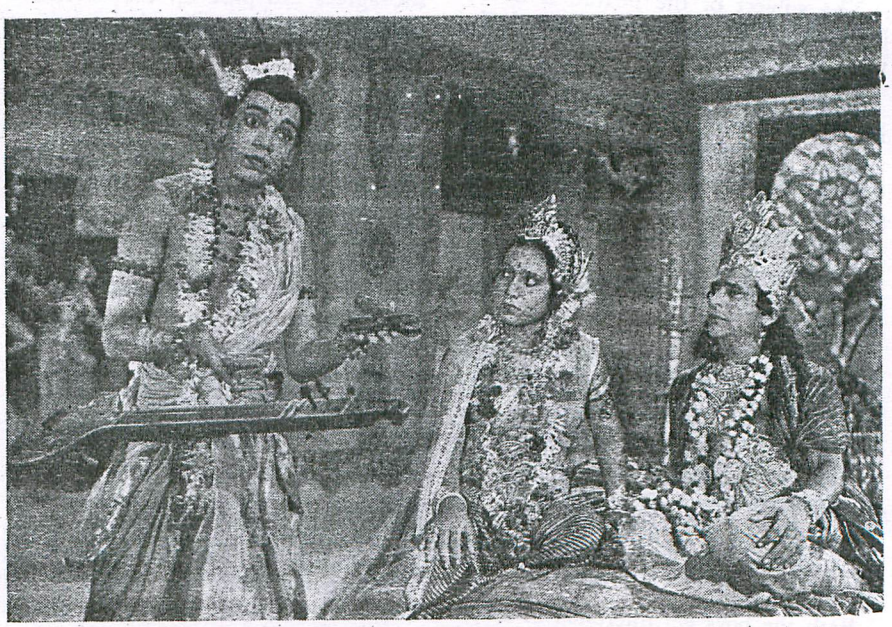
Q. 73. "Is it not the duty of the Corporation to inspect from time to time to see whether the proprietor of the cinema is making proper use of the sky-sign or not ?

Ans. "The difficulty is this, there is only one building inspector for 2|3 wards and when something wrong happens to it they don't get time to inspect it."

Q. 74. "Did the Corporation take any steps against the owner of the Rupali?"

Ans. "I don't find anything in the record."

"Winfield cites the instance of the eighteen Jews upon whom the Tower of Siloam fell, narrated in the New Testament, as an illustration of a tendency to regard the catastrophe as a punishment for the sins of the injured person. I am sure the citizens of Calcutta would not wish to see sky-sign embellishments classified as instruments of destiny in the same category as the biblical tower. I hope the matter will receive the early consideration of the municipal authorities."



This is the usual mythological situation from "Shravan Kumar" a picture of Murli Movietone directed by Ram Daryani.

OUR REVIEW

Barua Plays Through "Subah-Sham"!

Barua-Jamuna Picnic Becomes Boring Experience

There is something wrong with Barua. He is not serious these days. He is too good an artist to be producing rotten stuff like "Jawab", "Rani" and "Subah-Sham". Perhaps he needs money badly and is giving us a quick turn-over to balance his budget.

The only good thing about "Subah Sham" is that it is a Barua picture featuring Jamuna. But this good thing consoles you till you do not see the actual picture. After seeing the picture even this attraction turns into a disgust.

"Subah-Sham" is a boring, tiresome picture. Barua seems to have played through the ten thousand and odd feet of it taking Jamuna for company. It seems to be a motion picture produced during a picnic with someone else's hospitality. The least we think of it is that it is not an honest attempt of an intellectual like Barua. And if this presumption is true, it is a shame.

A CHEAP THRILLER

The subject of the picture is developed in the manner of a cheap thriller mixing crime with romance.

Lily Roy, acted by Jamuna, arrives in Calcutta with two accomplices to steal in big society. We are asked to believe that she is very beautiful and every one is at her feet. When we actually look at Jamuna's face and figure we don't feel like taking even a glance at her feet, leave alone falling at them.

Lily Roy is chaperoned by the Rani of Sonapore, acted by Devbala. The Rani has two nephews—Kumar Bansgopal, an idiotic bore, and Sujit, a good-hearted toper. The first one provides comedy, the second one is supposed to give romance. Barua plays Sujit and looks a good toper but fails to provide romance.

Both the boys get interested in Lily. The girl, however, prefers the smell of liquor to the stink of good-natured idiocy.

Lily's gang is now angling to relieve the Rani of a necklace. Love gives birth to conscience in Lily but she agrees to pick up the necklace much against her will and as her very last job.

Whilst picking up the necklace Lily is surprised by Sujit who knows her secret of being a member of a gang of thieves. Lily, goaded by her conscience soon exposes herself. All are, of course, shocked except Sujit who runs away with her to the "usual unknown land" where altogether "different" people live with "different" motives and ways. Most of our glamour boys and girls go this well-trodden way and never return because their stories then end so suddenly that they don't get a chance to come back.

Barua, however, with his characteristic generosity permits the others to have a peep into this golden land when he invites them to a dinner and sings to them the impossible glories of this Utopia.

That ends the Barua-Jamuna picnic known as "Subah-Sham".

BARUA-JAMUNA FARCE

There is very little to like in the picture, except some brilliant flashes of photography at rare spots. The dialogues are not bad but they are too many and too long.

The story is stupid and the direction is more so. Even the music becomes boring and uninteresting.

Barua acts well but looks awful. Jamuna also acts well but in comparison with her previous self looks more awful. Indu Mukherjee speaks like a Bengali just escaped from a lunatic asylum. What he speaks is neither Hindustani nor Urdu. Others in the cast are of no consequence.

"Subah-Sham" is a dead picture. It has neither life nor movement. If the producers have made fools of themselves it doesn't follow that the spectators should also do the same with themselves. When Barua produces a good picture we shall shout about it first. He will do it again someday, when he is in a mood for serious work, till then avoid a Barua picture and save money.

SUBAH—SHAM

Producers : Indrapuri Studio
Language : Urdu
Photography : P. C. Barua
Sound : J. D. Irani
Music : Subal Das Gupta
Lyrics : Faiz Hashmi & Munir Lucknavi.
Cast : Jamuna, Purnima, Barua, Indu Mukherjee etc.
Released At : Novelty, Bombay.
Date of Release : 11th Oct. 1945

Director :

P. C. BARUA

Suman Sule, an attractive 'extra', in "Naiyya", a Mazhar picture under Ramnik banner.

OUR REVIEW

"Bhai Jan" Exploits An Orthodox Theme !

Picture Presents Popular Sentiment !

While some of our well-established studios have been consistently giving us rotten and more rotten pictures during the last five years, small producers, who carry their production plans on their back, have been steadily improving in quality and contents of their productions.

"Bhai Jan" is a picture produced by a very small company. It is the maiden picture of United Films, a production unit with very modest pretensions. To produce "Bhai Jan" they seem to have knocked through several studios as is apparent from the variations in the technical values of the picture. And yet, they have managed to give a consistent presentation of a theme which, by present standards, must be considered rather orthodox and reactionary. Forgetting their choice of subject, which is probably prompted by the need of the masses, as a motion picture production from a tiny production unit, "Bhai Jan" is really good effort bar the first two reels which are rather crudely done. The picture is a sincere attempt to give something popular and entertaining. And that is saying a lot in the Indian film industry.

BHAI JAN

Producers : United Films
Language : Urdu
Story . Chugtai & Khalil
Dialogues & Songs Partao & Lucknavi
Photography : B. Jagirdar
Music : Shyamsunder
Cast : Nur Jehan, Meena, Anis Khatoon, Karan Dewan, Shah Nawaz etc.
Released At : Imperial, Bombay.
Date of Release : 15th Sept. 1945
Directed By :
S. KHALIL

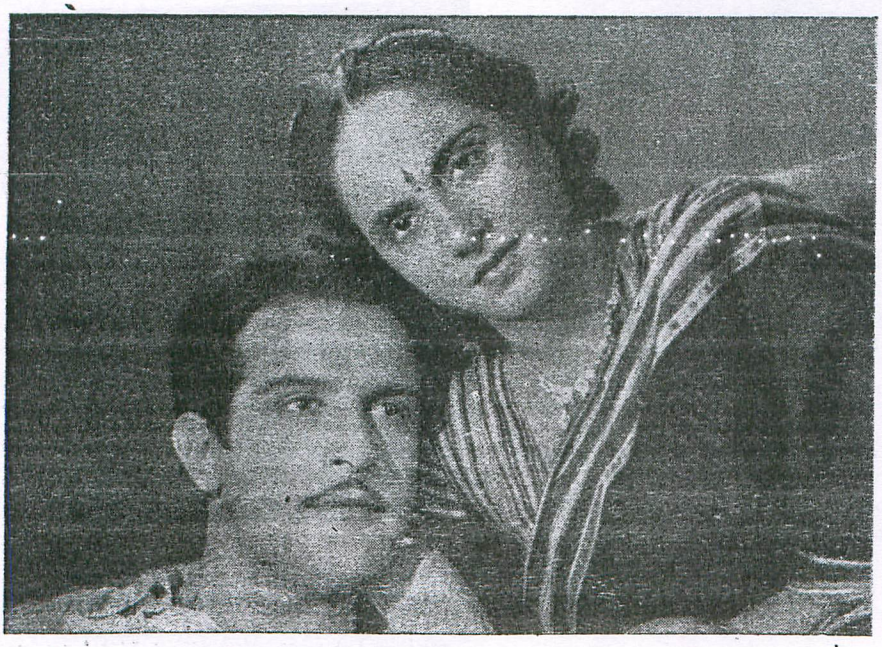
A MARRIAGE TANGLE

The story is about the usual marriage tangle. Nawab Afsar, a rich zamindar, is in love with Benazeer, a dancing girl and helps her to become famous. The girl, however, looks upon him merely as a patron who deserves all reverence and attention. Anwar is the younger brother of Nawab Afsar. When Anwar is introduced into the story, Afsar is all attention to Benazeer and all indifference to his own devoted wife, with the result that the wife spends her time in tears and sighs. Anwar undertakes to set right this maladjustment in human relationship, but in doing so himself becomes a victim of suspicions incited by Shaukat, a ward of the Nawab.

Anwar is engaged to be married to Shahida, a well-to-do, good-looking maiden for whom Shaukat is also a candidate. Shaukat with the usual methods spoils this arrangement, separates the two brothers and in many other ways brings discord into a family where love and harmony had ruled once.

Nawab Afsar falls ill and is nursed back to good health by Benazeer at the express request of Begum Sarwari. After this there is an emotional showdown which describes the exact relationship between the Nawab and the dancer and restores good relations between them.

Now it is Nawab Anwar's turn to get into a sick bed seeing that Benazeer, the dancer, had proved herself a good one at nursing the sick. So Anwar, after some weak interludes of job hunting obliges by slipping down a staircase in Bombay (the same one which was seen in Nawab Afsar's house, probably a thousand miles



That is what Shyam and Gita Nizami have been doing in "Room No. 9" a thriller of Navyug Chitrapat.

Glamour-boy Surendra does not look exactly handsome in "Chand Chakori", a Ranjit picture.

Recruit Ramesh Narwani c|o Post Master Darjeeling, wants to act as quickly as possible. He says he has an aptitude for acting.

away) and gets himself into a sick bed for an operation. As usual the operation needs an expensive doctor and a lot of money. But Benazeer, who had probably seen a number of Indian pictures previously, does not find it difficult to solve this problem by giving away all her ornaments to bring the doctor with his surgical instruments.

Anwar is brought back to the health necessary to talk some romantic nonsense to Benazeer. By this time Shaukat is exposed and Nawab Afsar starts in search of his brother Anwar. Afsar and Anwar (not the little brothers in Mazhar Khan's family but brothers in this story) meet in Benazeer's house and very soon after the usual emotional tug of war, Benazeer decides to make a sacrifice so that Anwar may marry Shahida and thereby maintain his family prestige and traditions—the dancing girl being no good for such a purpose. But Anwar would be called a cad in his role of a hero if he did that with Benazeer living. So the writer gets rid of her in a stage set in which Benazeer drinks poison and falls dead on the stage.

That brings Anwar back to Shahida quite honourably and the reputation of the Nawab's family is thus kept intact. What is one dancer less or more so long as our family traditions keep going on as of old?

EXCELLENT DIALOGUES

Though we would have liked Anwar to marry Benazeer, we won't quarrel with the producers over this. Dancing girls have no chance of becoming house-wives in India for another three hundred years and you can't expect Murad and Khalil, the tiny producers, to advocate this theme so much in advance.

Making peace with the story as it is, we must commend the production values of the picture. The dialogues are the best part of the story. They

Mazhar Khan seems to have made a lot of Munnawar Sultana in "Naiyya" a social story.

are beautifully written in simple, popular Urdu and delivered in a correct colloquial style. The songs, however, are not so well written. The music is mostly of gazals and a couple of them are quite attractive in tune. Their frequency, however, becomes monotonous. The picture is pretty well photographed, though the songs are poorly recorded. Barring the first two reels the direction of the picture is not at all bad. Director Khalil shows some talent in this field and all he needs is a well-worked-out scenario.

JUMPING EYE-BROWS

From the players Nur Jehan has a very sympathetic role to play as the dancer and she succeeds in getting the sympathy of the audience. She acts well but sings badly almost every song given to her.

Shah Nawaz portrays the big brother Nawab Afsar and does not disappoint. He speaks very well and mixes his words with a lot of emotion. We wish, however, that he wouldn't use his eye-brows so much as to keep them jumping up and down every second. That is an old stage technique when acting had to be loud to be noticed a mile away.

Karan Dewan gives an improved performance as "Anwar", the little Nawab. Meena looks pleasant in parts in the role of Shahida. The superfluous hair on her upper lip needs some make-up attention. In the alternative her big close-ups should be avoided. We do not yet associate moustaches with women. Do we?

Anis Khatoon looked worn out in the role of the Begum. Seeing the little infant in her arms, we can reconcile with the sad circumstance of her health. She spoke her dialogues well—very well at places.

Well, if you are not a very progressive-minded person, "Bhai Jan" presents the usual sob-stuff—this time from Muslim life. Quite a good picture to show to ladies both old and veiled

Recruit R. G. Patel of P. O. Box 114, Tanga, is just 20. Standing 5'-6", he sings, swims, cycles, speaks Hindustani and wants a screen career.

Refresh Your Memory

The Indian film industry will improve only when film-goers pick and choose their entertainment. As long as fools keep on rushing for tickets, there is not the slightest chance of getting better pictures in future. The duty of every intelligent filmgoer is not only to stop seeing bad pictures himself, but also to stop others from doing so. For ready reference from month to month we shall be grading pictures as follows:—

***** (5*) Excellent, Don't miss. **** (4*) Very good. *** (3*) Quite good
** (2*) Tolerable. Entertaining in parts. * (1*) Rotten. Avoid.

Pictures reviewed in "filmindia" from January 1945.

A

(2*) **'Aina'** (Hindustani) (D.R.D.) March '45 issue—Social.—"presents the same old story—is a small money-maker."

(2*) **'Abinoy' Noy'** (Bengali) (Kali) May '45 issue—Social.—"provides casual entertainment—not worth showing to good family audiences."

B

(2*) **'Bari Baat'** (Hindustani) (Mazhar Art) Jan. '45 issue—Social.—"not at all a bad time-killer if you have nothing particular to do."

(1*) **'Bari Ma'** (Hindustani) (Prafulla) Sept. '45 issue Propaganda Social.—"year's most rotten show."

(1*) **'Bhagya Laxmi'** (Hindustani) (Laxmi) May '45 issue—Social.—"proves just so much trash."

(2*) **'Bhartruhari'** (Hindustani) (Navin) Aug. '45 issue—Mythological.—"nothing much."

(2*) **'Bondita'** (Bengali) (New Talkies) July '45 issue —Social.—"sob-stuff pure and simple."

(1*) **'Burma Rani'** (Tamil) (Modern Theatres) May '45 issue—propaganda social.—"a crude war thriller."

C

(2*) **'Caravan'** (Hindustani) (Ranjit) May '45 issue—gipsy social—"interesting story indifferently handled."

(2*) **'Chal Chal Re Navjawan'** (Hindustani) (Filmistan) Jan. '45 issue—Social.—"is not worth seeing twice."

(2*) **'Chand'** (Hindustani) (Prabhat) Feb. '45 issue—Propaganda Social.—"a light entertainment."

(3*) **'Chandragupta'** (Hindi) (Jayant Desai) April '45 issue—Historical.—"Historically incorrect but entertaining."

(3*) **'Chhamia'** (Hindustani) (Protima Dasgupta) Oct. '45 issue—Social.—"presents sensible entertainment."

D

(1*) **'Dotana'** (Bengali) (Eureka) June '45 issue—Social.—"just rotten and disgusting."

(2*) **'Dui Purush'** (Bengali) (New Theatres) Nov. '45 issue—Social.—"rattles down N. T. Standard—there are spots where the picture proves slightly entertaining."

G

(1*) **'Gaali'** (Hindustani) (N. R. Desai Productions) March '45 issue—Social.—"presents disappointing entertainment."

(3*) **'Geet'** (Hindustani) (Kardar) Sept. '45 issue—Social.—"a picture worth seeing."

H

(4*) **'Hamrahi'** (Hindustani) (New Theatres) Oct. 45 issue.—Social.—"a picture which is worth going a long way to see."

(1*) **'Hospital'** (Hindustani) (M. P. Productions) April '45 issue—Social.—"presents stupid and boring stuff."

(2*) **'Humayun'** (Urdu) (Mehboob) July '45 issue—Historical.—"Sadly fails to entertain."

I

(2*) **'Ismat'** (Urdu) (Fazli Bros.) April '45 issue—Social—"presents common uninteresting plot."

J

(2*) **'Jwar Bhata'** (Hindustani) (Bombay Talkies) Jan. '45 issue—Social.—"nothing outstanding—yet it is not a bad time-killer."

"A jug of wine and thou beside me" Mazhar acts Omar in "Naiyya" a social story of Ramnik Productions.

K

(1*) **'Kiran'** (Hindustani) (Ramnik) July '45 issue—Social.—"just a rotten picture."

(2*) **'Krishnarjun Yuddha'** (Hindi) (Murari) Sept. '45 issue—Mythological.—"a boring story."

L

(2*) **'Lalkar'** (Hindustani) (Jayant Desai) Feb. '45 issue—Social.—"not a bad time-killer if you are not looking for anything intellectual in it."

(2*) **'Lal Haveli'** (Hindustani) (Bombay Cinetone) Feb. '45 issue—Social.—"continues to entertain throughout its length."

(1*) **'Lady Doctor'** (Hindustani) (Venus) June '45 issue—Social.—"should be considered an all round flop."

(2*) **'Leila Majnu'** (Urdu) (Hindi) June '45 issue—folklore.—"proves slightly boring."

M

(1*) **'Maha Maya'** (Tamil) (Jupiter) March '45—issue—Mythological.—"moderate stuff without much entertainment."

(2*) **'Miss Devi'** (Hindustani) (Laxmi) Oct. '45 issue—Propaganda Social.—"a pretty cheap production."

(2*) **'My Sister'** (Hindustani) (New Theatres) March '45 issue—Social.—"a common story clumsily done—expected to run well because of its orthodox theme."

(2*) **'Mun-ki-Jeet'** (Hindustani) (Shalimar) Nov. '45 issue—Social.—"though travels a bit leisurely before interval, it gathers some tempo and drama after the interval."

(1*) **'Maharathi Karna'** (Hindustani) (Prabhakar) Nov. '45 issue—Mythological.—"a ludicrous portrayal of Mahabharat."

N

(2*) **'Nala Damayanti'** (Hindi) (Janak) July '45 issue—Mythological.—"a killing time-killer."

P

(1*) **'Pannadai'** (Hindi) (Pradeep) May '45 issue—Historical.—"proves a heart-rending flop."

(3*) **'Panna'** (Hindustani) (Navyug) Aug. '45 issue—Propaganda Social.—"a good time-killer".

(1*) **Path Bendhey Dilo'** (Bengali) (De-Luxe) July '45 issue.—Social.—"a picture better avoided than seen."

(3*) **'Phool'** (Urdu) (Famous) June '45 issue—Social.—"a good picture if you do not mind a bit of morbid entertainment."

(1*) **"Paduka Pattabhishekam"** (Tamil) (Gemini & Rajarajeshwari) April '45 issue—Mythological.—"proves utterly disappointing."

(1*) **'Piya Milan'** (Hindustani) (Wadia Movietone) Nov. '45 issue—Social.—"all round rotten and boring show."

S

(1*) **'Sawan'** (Hindustani) (Sanjiwan Art) June '45 issue—Social.—"waste of celluloid."

(1*) **'Seetha Rama Jananam'** (Telugu) (Prathibha Pictures). July '45 issue—Mythological.—"all that it can do is to create some disgusting boredom."

(5*) **'Shakuntala'** (Stage) (Hindustani) (Prithvi Theatres) April '45 issue—Mythological.—"an excellent production."

(1*) **'Shirin Farhad'** (Urdu) (Pancholi) June '45 issue—Folklore.—"intensely boring picture."

(1*) **'Sri Valli'** (Tamil) (Saraswati) July '45 issue—Mythological.—"a stupid and boring affair."

T

(2*) **'Tahsildar'** (Telugu) (Jagadish Films) May '45 issue—Social.—"a good time-killer."

(1*) **'Taramati'** (Hindustani) (Ramnik) Nov. '45 issue—Mythological.—"fails to move—is one long sequence of boredom."

U

(1*) **'Uspar'** (Hindustani) (Sun Art) May '45 issue—social.—"becomes a spineless stuff."

V

(3*) **'Vikramaditya'** (Hindi) (Prakash) Aug. '45 issue—Historical.—"becomes an entertaining picture."

(1*) **'Vish Kanya'** (Hindustani) (Ranjit) March '45 issue—Folklore.—"a motion picture poison one would not like to swallow."

(2*) **'Village Girl'** (Hindustani) (Ramnik) Nov. '45 issue—Social.—"a pleasant picture to see—story misses emotional target."

Y

(2*) **'Yateem'** (Hindustani) (Central Studios) July '45 issue—Social.—"makes good impression."

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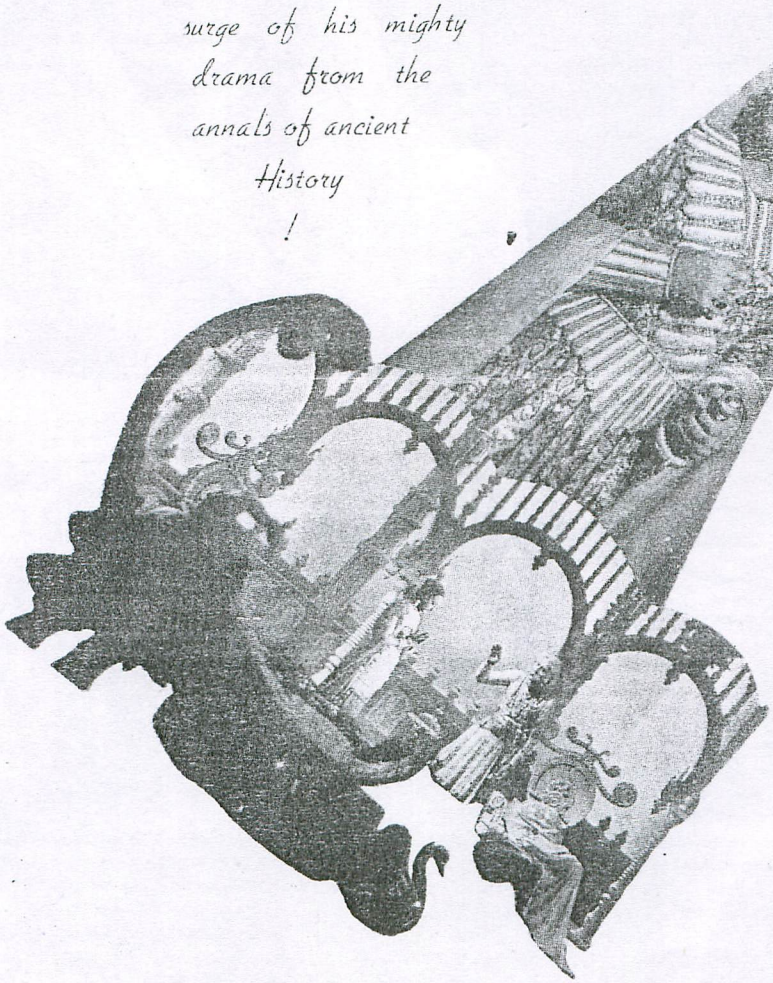

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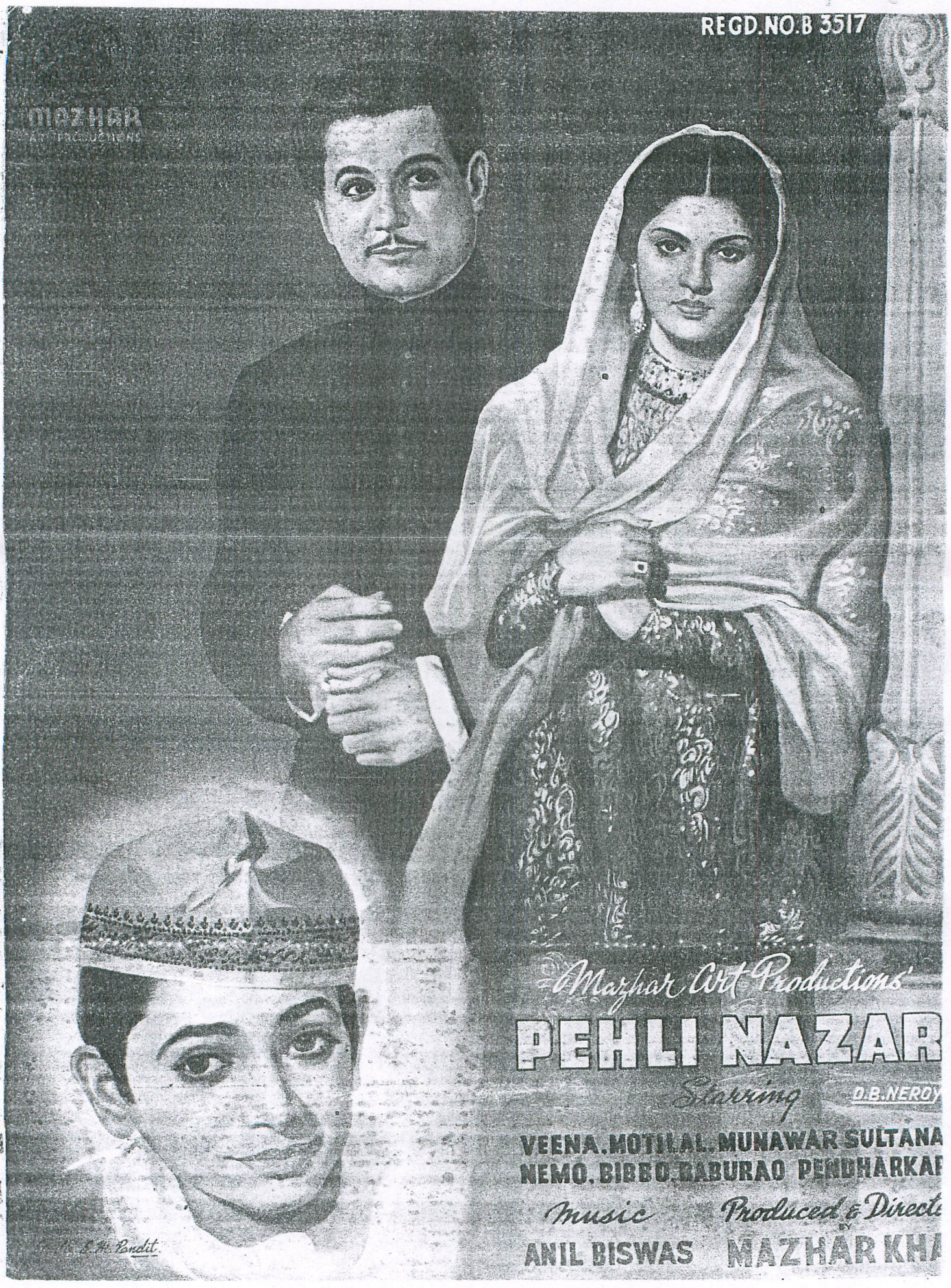
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